

CHOKED OUT

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MUJI, MUCH?

Japanese chains hit the Bay [P27](#)

ACE EATS

2012's top new restaurants [P14](#)

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UZI RASH

IMPLODES!

POWER PLAYS

**OUTSIZED
PERSONALITIES
DEFINED THE YEAR
IN MUSIC 2012**

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TY SEGALL AT BUMBERSHOOT
PHOTO BY MARIANNE SPELLMAN

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RAP ROYALTY!**

TOP 10 LISTS!



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GUARDIAN INTELLIGENCE

What you need to know

CAN WE REALLY REFORM PROP. 13?

A new poll from the Public Policy Institute (which is pretty high up there on the polling-accuracy scale) indicates that Californians are ready, by large margins, to make big changes in Prop. 13. By a margin of 57-36, voters said they think the Prop. 13 protections for residential property shouldn't apply to commercial property. No matter how you break down the demographics, people favor the "split-roll" approach. (Oh, and they also like Gov. Jerry Brown.) So maybe if the guv got behind it, the state could actually take the dramatic step of raising funds to drag the public schools out of the bottom of the funding barrel. Notes Assemblymember Tom Ammiano: "Prop. 13 is not the untouchable third-rail anymore. It's more like the bad guy with the mustache who has tied California to the rails with the fiscal train wreck coming."

And moves to reform the state's anti-tax law have already started: Ammiano has a bill to stop corporations from using legal tricks to cheat on their property taxes, and Sen. Mark Leno is moving to lower the vote threshold for local school taxes to 55 percent.

FINALLY, FREE RIDES

David Campos had reason to celebrate last week: After more than two years of fighting, he managed to get funding approved to give low-income youth free rides on Muni. It's been a long ride, full of rejections, but as Campos told us, his coalition of low-income advocacy groups was "relentless, even when we lost." Also a huge victory for People Organized to Win Employment Rights (POWER) which lead the organizing effort. Now comes the next challenge: How to get the free bus cards into the hands of the kids who need them.



QUEENS MEET BULLS ON ICE

San Francisco, you have perhaps just birthed the sport of the new Millennium: parody figure-skating drag hockey. OK, not quite yet, but our hearts were bursting with "only in SF" pride when our professional hockey team, the San Francisco Bulls, joined the bewigged and befeathered (and often befallen) girls of the wonderful annual Drag Queens on Ice event at the Union Square skating rink. The cheerleading Belles were also in attendance, as were the Sisters of Perpetual Indulgence, making this a true family affair. Puck yeah!

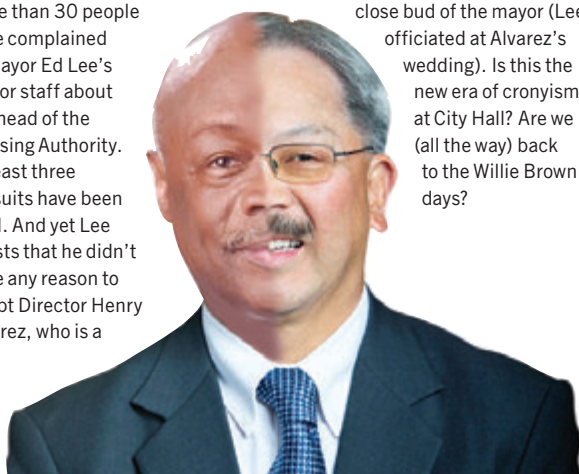


DOUBLE-BARRELED MEDIA

An event so major it takes two venues to contain, San Francisco Cinematheque's Year-End Party, Annual Benefit Art Auction, and Performance Video Blow-Out celebrates experimental film and other boundary-pushing media — not to mention its own 51st birthday (www.sfcinematheque.org). Fri/14, start the night at Incline Gallery (6-8:30pm, \$10, 766 Valencia, SF), where a reception with live music by Jefre Cantu-Ledesma provides the soundtrack for a silent auction, with works by Bruce Conner, Lawrence Jordan, and others. Then walk two blocks to the Roxie (9:30pm, \$15-40, 3117 16th St., SF) for "Songs for the Animals: A Performance Video Celebration," with video and sound performances by Suzy Poling, Tommy Becker, and SUE-C with Wobbly.

BACK TO THE CRONY DAYS?

More than 30 people have complained to Mayor Ed Lee's senior staff about the head of the Housing Authority. At least three lawsuits have been filed. And yet Lee insists that he didn't have any reason to doubt Director Henry Alvarez, who is a



close bud of the mayor (Lee officiated at Alvarez's wedding). Is this the new era of cronyism at City Hall? Are we (all the way) back to the Willie Brown days?

BAY TO BASEL, MIAMI

Someone smart — was it Erick Lyle? — once told us that for an artist, visiting Art Basel, the premier US art festival, in Miami, is akin to seeing one's parents having sex. Money is thick in the air, because that's how art survives in capitalistic society. Events like Art Basel are the reason we can have professional artists — even if the action right in front of you can still make indie types feel creepy-crawly. (Last year's featured a giant rhinestone hamburger, however!)

But it seems as if half the San Francisco vis art scene was there this year, from the \$10,000+ per canvas club (John Berggruen Gallery, Manthony Meier Fine Arts, and Altman Siegel Gallery) to humbler players like Ratio 3, the Silverman Gallery, and drag queen Juanita More's crew. Our daily updates are at sfbg.com/pixel_vision.



CAN YOU PASS THE LIBERAL TEST?

A handful of Second-Amendment Patriot folks are trying to create a new gun-nut, right-wing city in the Idaho Hills. "The Citadel" is open to between 3,500 and 5,000 households willing to live behind castle walls, arm themselves heavily, pass a marksmanship test every year with rifle and pistol, and pack away a year's worth of food and supplies — just in case, you know, Obama decides to try to take away their guns. But the real kicker: The application to join the community states that you can't be "a liberal."

How do they know? How can they be sure to weed out all of us? What's the liberal litmus test? It's not on the Citadel application form — but as good San Franciscans, we can help out. Yes, would-be Citadelians, the following questions are guaranteed to expose any hidden liberal-symp:

- Are you now, or have you ever been, a listener to All Things Considered on NPR?
- Have you ever had a pizza with pineapples on it?
- How many syllables are there in the word "homosexual?"
- Have you ever attended a college where they teach Sociology?
- Does your primary vehicle get more than 15 miles to the gallon?
- Have you ever eaten Chinese food on Christmas?
- Did you ever get sexually aroused while watching "The West Wing?"
- Do you feel even a little bit bad if you miss the urinal and pee on the floor in a bar?

You can't hide, libs; we know who you are.



POLITICAL ALERTS

THURSDAY/13

HELP BUILD THE EDIBLE ROOF
10am - 2pm, 330 Ellis, SF, Free. Graze the Roof, an edible, community-produced vegetable garden on the rooftop of Glide Memorial Church, holds a volunteer session for "volunteers/interns/creativists" to help with hand-on gardening, construction, outreach, education, and more. grazetherooft@gmail.com

WEDNESDAY/12

SAN FRANCISCO WOMEN'S HOLIDAY PARTY
One Ferry Plaza Restaurant and Lounge, behind the Ferry Building, SF, free. The San Francisco Women's Political Committee, with co-hosts Emerge, IGNITE, and NARAL Pro-Choice California, is celebrating the holiday season by celebrating women and the big political year that's now drawing to a close. Guests are encouraged to bring a gift or monetary donation for the San Francisco Firefighter Toy Program. jaynry@sfpwc.org for questions and info.

SUNDAY/16

MILK CLUB HOLIDAY PARTY
3pm-5pm, El Rio, 3158 Mission. Cash bar. After a long year and a major presidential election, you deserve to party with the Milk Club! El Rio has generously agreed to donate all of the bar proceeds to the Milk Club during the party. Refreshments, performances, DJs, and (hopefully) Go-Go Dancers!

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Wilbur Storey, statement of the aims
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THE SAN FRANCISCO BAY GUARDIAN (ISSN0036 4096) PUBLISHED
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THIS WEEK AT SFBG.COM

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ON THE BLOGS

POLITICS

Willie Brown is full of shit on Prop 13

The Housing Authority mess —
who knew what?

More Supreme Court
same-sex marriage coverage

NOISE

More top 10 music lists than you can
handle with a hot lick

This week's must-see concerts

PIXEL VISION



Art Basel report: the SF freaks,
the graffiti geeks, the boob-job chic

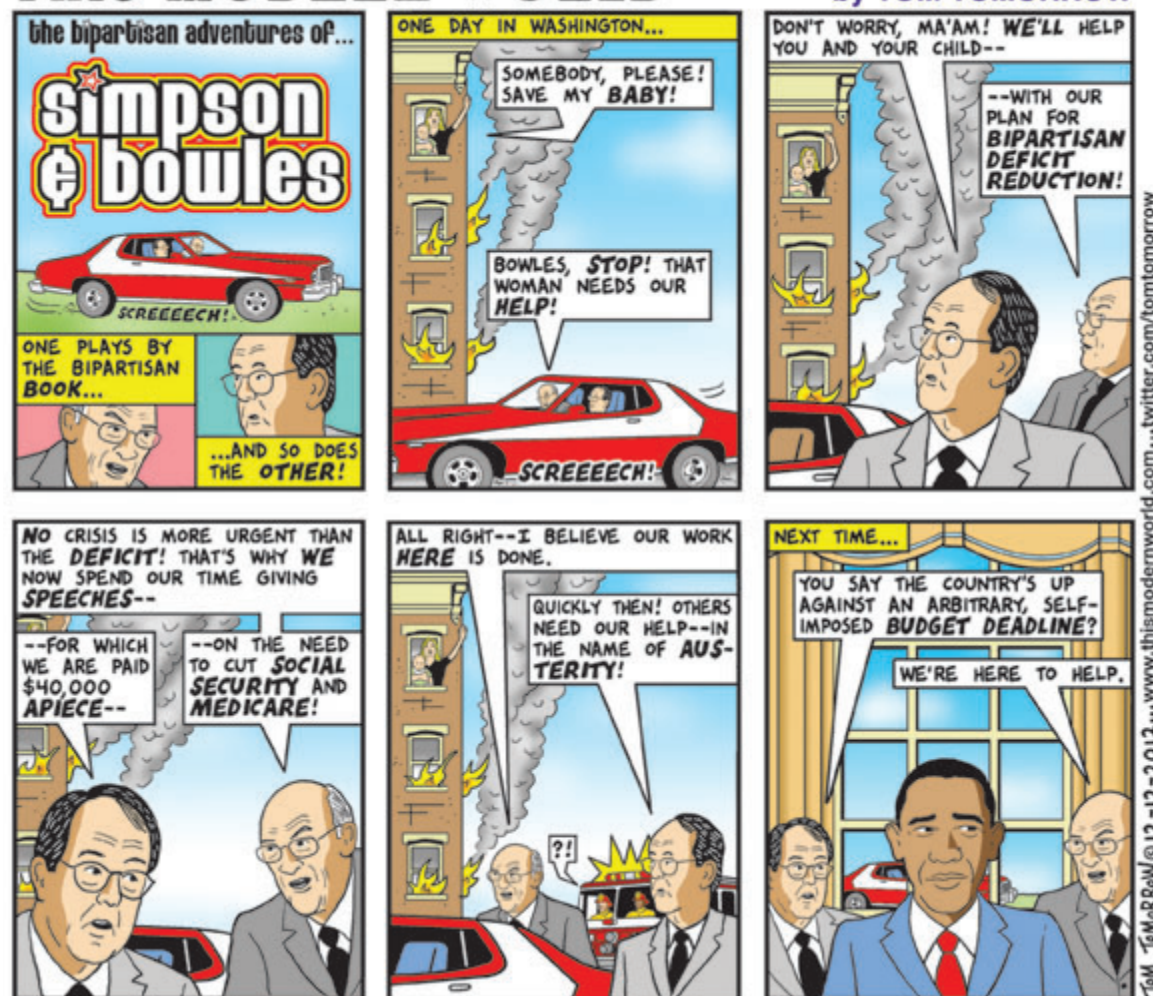
George McIntire chats with
W. Kamau Bell about his new TV show



More Drag Queens on Ice!

On the Om Front greets
the holiday season

THIS MODERN WORLD



WHY THE COURT MIGHT CONSIDER LEGALIZING SAME-SEX MARRIAGE

BY TIM REDMOND
tredmond@sfbg.com

EDITOR'S NOTES The two prominent lawyers who helped bring same-sex marriage to the US Supreme Court, Theodore Olson and David Boies, started out their case with the notion that it would get to the highest court, and that the Court would find a fundamental Constitutional right to marriage equality.

They're both brilliant litigators who have argued more than 50 cases before the Supreme Court — and they think they know something. I can't get into either man's brain, but what legal scholars around the country are saying is that the fate (for now) of same-sex marriage may come down to one person, Justice Anthony Kennedy. And they figure he's going to be on the right side.

I wouldn't be surprised — those two have been here before, parsed this court, and been right enough to give them the benefit of the doubt. In fact, although 30-some states still ban same-sex marriage, I think the members of the Court see the direction that history is going. It's moving fast, too — in five years, the tide will have fully turned, and the Court doesn't want to be horribly embarrassed.

Kennedy, of course, is often the swing vote on the divided court — and in two prior cases, he wrote the decision affirming gay rights.

Kennedy was appointed by Ronald Reagan, but what hasn't been mentioned much in the press was that he was a second choice. Reagan wanted Robert Bork in that position — and if Bork had gotten the job, we wouldn't be having this discussion. Bork is another Antonin

Scalia and would have held down the right wing of the Court and ensured a 5-4 right-wing majority.

This goes back to 1987, ancient history for a lot of political people today. When Reagan, who mostly got his way, nominated Bork, an unheard-of coalition came together to oppose him. It seemed a long shot — it was rare for a Supreme Court nominee to get rejected. Some argued that it wouldn't matter, anyway — if Bork lost, Reagan would nominate someone else just as bad.

But the opposition still came together. The ACLU, which in its history had only opposed one other Supreme Court nominee, helped lead the way. Women's groups around the country joined in, mostly because of Bork's open hostility to abortion rights. The *Bay Guardian* ran a front-page piece called "The case against Judge

CONTINUES ON PAGE 7 >>

A CAB DRIVER'S TALE

BY JOHN HORN

OPINION I'm a San Francisco taxi driver, and the reality I face on the streets every day is alarming.

Cab drivers are being squeezed from all sides. The Municipal Transportation Agency is part of the problem, because for the past year or so it has been energetically focused on enhancing the city's revenues by selling taxi medallions (for \$200,000) and putting hundreds of new cabs into service, at the expense of drivers. This happened to coincide with the introduction of Sidecar and Lyft, to which the MTA's response is painfully slow and ineffective. Neither problem is being resolved to the benefit of drivers.

SideCar and Lyft pretend that they're just folks doing community-service carpooling, while being backed by millions of venture capital dollars. They are trying to be taxi services while avoiding using the word "taxi" in their name. They don't want to talk about driver safety or insurance issues.

Cab drivers are heavily regulated for a reason, for your safety. There is accountability in the system.

When I went through my city-required week of driver training, photographing, fingerprinting, Justice Department background check, and fee paying, everyone involved took it very seriously. If a cab driver screws up in any way, the company pulls you off the street. Taxi drivers are held to a high standard of performance. We're not the pizza delivery guy who's now using his car to "ride-share" people around.

Most of the time it won't matter, until it really does matter. With SideCar and Lyft, if something goes wrong, you'll find yourself with no protection and nowhere to turn. There is no oversight of the new industry interlopers. The way these companies operate is not safe and not legal. I'm a night shift driver, and let

CONTINUES ON PAGE 7 >>



A CAB DRIVER'S LAMENT

CONT>>

me make it clear: Taxi driving is a very hard job. You have to know the city, you have to deal with all kinds of people, have the patience of Job, make no mistakes, and be ok with little better than minimum wage — but there are no wages for cab drivers, what you make is whatever business you can manage to find — with no guarantees or benefits. The driver is the sole merchant, and he or she takes all the day-to-day risks.

The regulatory framework needs to catch up with the technology, which is here to stay. The larger cab companies already use GPS tech-

nology, and apps like “Taxi Magic” or “Cabulous” to connect cabs to people who need rides.

But the taxi industry is already in a situation where, as the Guardian wrote recently, “too many cabs chasing too little money leads to bad behavior — and bad drivers.” The cease-and-desist order against the interlopers is being ignored. The fines imposed on them are being challenged and appealed.

The taxi industry is dysfunctional, with lawyers on all sides making things worse — and the drivers are the only ones who are suffering most of the consequences. **SFBG**

John Horn drives a cab in SF.

WHY THE COURT MIGHT CONSIDER LEGALIZING SAME-SEX MARRIAGE

CONT>>

Bork.” It was a huge national issue.

Sen. Ted Kennedy led the Judiciary Committee opposition to Bork, and all of us were riveted to the proceedings, which aired on KPFA and NPR. Bork gave detailed answers to all the questions, explaining, for example, why he thought Roe v. Wade was “improperly decided.” In the end, his nomination was rejected, 58-42.

Reagan got the message. He nominated Anthony Kennedy — also a conservative, but not a Bork-style nut. And the course of legal history was changed.

So if the Court comes down 5-4 for same-sex marriage, and

Kennedy is the fifth vote, we can all thank that massive mobilizing effort a quarter century ago that kept a young, healthy, wingnut who would still be there today from holding that critical seat.

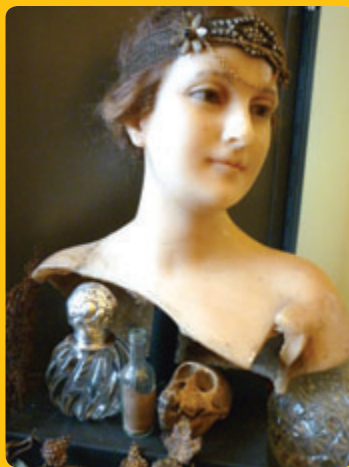
IN OTHER NEWS: The mayor may think the scandal over Housing Authority Director Henry Alvarez is going to blow over, but he’s wrong. There are lots of problems in that agency. Among other things, as Citireport publisher Larry Bush has detailed over the past year, Alvarez used his official position (and city time) to go after a nonprofit, the Housing Rights Committee, that was advocating for public-housing tenants. Lee needs to distance himself from this guy, or he’s going to get dragged down with him. **SFBG**

CORRECTIONS

- In last week’s Super Ego column, boychild was misquoted as being black. She is a person of color. We also regret giving the impression that drag is cheap, despite aesthetic intent. Dia Dear’s wig alone cost \$60.
- In our memorial to Spain Rodriguez, we incorrectly stated that Spain’s comic strip, Factwino vs. Armageddonman, inspired a Mime Troup performance. The Mime Troupe play inspired the comic strip.

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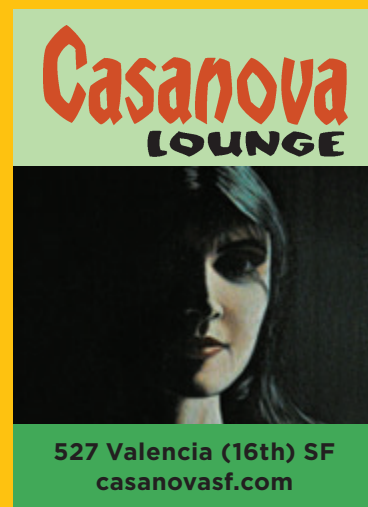


EAT DRINK SHOP LIVE MISSION

Gypsy Honeymoon

This très magnifique boutique on the main thoroughfare of the Mission’s shopping district moved into their newer, larger Valencia storefront two years ago, a dream come true for those who of us who wanted more of their magnificent antique finds. And let’s face it, 24th and Guerrero was just a tad off the beaten path (er, uphill) for us busy aesthetes. Like a museum where everything is for sale, Gypsy Honeymoon would be overwhelming if it weren’t so expertly curated. There is an eclectic soul and authentic eye here, where vintage and antique French mingles with European, Asian, African, and American housewares, furniture, art, and jewelry. Inventory is carefully chosen and lovingly presented to create a magical shopping experience. Featured are wonderful handcrafted organic soaps from Inverness, vintage postcards, old books, prints, photographs, linens, textiles, clothing, and more. Receive 20% off selected items when you mention the Mission page!

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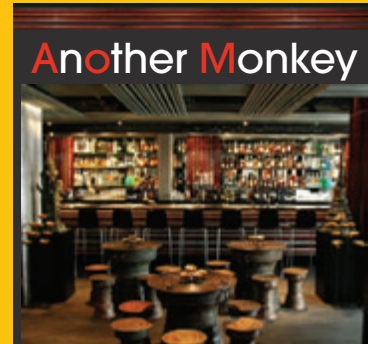
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NEWS

ATTORNEY GENERAL KAMALA HARRIS AND CITY ATTORNEY DENNIS HERRERA
DISCUSS THE SUPREME COURT DECISION. PHOTO BY MIKE KOOZMIN/SF NEWSPAPER CO.

FINAL STEP?

Marriage equality advocates hope the US Supreme Court definitively ends the long quest for justice



BY STEVEN T. JONES
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NEWS President Barack Obama is fond of reciting the Martin Luther King Jr. quote, “The arc of his- tory is long, but it bends toward justice.” On the issue of marriage equality, that arc looks more like a zig-zagging path that began when San Francisco unilaterally began issuing marriage license to same- sex couples just before Valentines Day in 2004 and ending — its backers hope — in June 2013 with the US Supreme Court affirming the basic constitutional right of everyone to marry whomever they want and to have those marriages treated equally under the law.

“We’ve seen the ups and the downs, the highs and the lows,” said City Attorney Dennis Herrera, who has watched court injunctions blocking marriages by the city, the California Supreme Court ruling that the ban on same-sex marriage violated the state constitution, the 2008 vote amending the constitu- tion through Proposition 8, and the Ninth Circuit Court ruling that the measure violated federal equal pro- tection standards.

Yet few officials or legal experts are willing to predict with any certainty that this long and wind- ing road will end with a definitive conclusion in June. In fact, Herrera and other same-sex marriage sup- porters expressed disappointment Dec. 7 when the Supreme Court announced it had decided to review the Ninth Circuit Court ruling that Proposition 8 was unconstitutional.

Letting the ruling in *Perry v. Brown* stand would have re-legalized same-sex marriages in California, which would have joined the nine other states and the District of Columbia as places where it’s legal for gays and lesbians to get hitched. Yet in taking the case — along with *U.S. v. Windsor*, which challenges the Defense of Marriage Act and its pro- hibition on recognizing the inheri- tance law and tax code rights of same-sex spouses — the court could issue a landmark civil rights ruling striking down all laws that discrimi- nate against same-sex couples.

That’s the hope of California Attorney General Kamala Harris.



“Are we a country that is true to its word and true to its spirit, or not?” was how Harris framed the ques- tion at a Dec. 7 press conference with Herrera. She focused on the basic equal protection argument and the need to “stand for the prin- ciple that we are equal and we will be treated that way.”

Herrera, who had just gotten off a conference call with lead attorneys Theodore Olson and David Boies and the rest of the advocates who are defending same-sex marriage, told reporters that the main goal was a broad ruling: “Ted Olson has made it clear he’s going to make a very broad argument.” Yet the Supreme Court could also issue a narrow ruling, extending the twisty path of this issue.

As for reading the tea leaves, Deputy City Attorney Terry Stewart, who has litigated the city’s posi- tion since the beginning, said she doesn’t think anyone knows how this case is going to be resolved — not even the Supreme Court justices themselves. “I don’t think they know, to be honest with you,” Stewart said when asked whether taking the *Perry* and DOMA cases indicate a willingness to finally settle the broad question of whether same-sex couples should be treated equally to heterosexual couples.

She noted that the Supreme Court waited until the last minute — its decision had initially been

expected on Nov. 30 — to decide to take the cases: “They took a long time, so clearly they’re wrestling with it.”

Like many observers, Harris speculated that Justice Kennedy is the likely swing vote if the court reaches a 5-4 ruling on the issue, and some have speculated that Chief Justice Roberts could also be a surprisingly liberal vote on the issue, as he was earlier this year in upholding Obamacare. And the advocates say their optimism is reinforced by the long and meticu- lous case for marriage equality that advocates put together in the courtroom of federal Judge Vaughn Walker, whose 2010 ruling the Ninth Circuit upheld.

“We worked really hard to put in the best possible case,” Stewart said, while Herrera said, “I can think of no better case to take up than this case...The confidence level of all of us is high.”

Yet even if it turns out that there are a few more turns to navigate before justice prevails on what Harris called “the civil rights struggle of our time,” the advocates are pledging to win marriage equal- ity in California next year, even if that means going back to the bal- lot. “We’re going to win this fight one way or another,” Sup. Scott Wiener said at the press conference, with Sup. David Campos later add- CONTINUES ON PAGE 10 >>

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ing, "the question is whether the Supreme Court chooses to be on the right side of history or the wrong side of history."

It was a theme that Lt. Gov. Gavin Newsom — who started us down this path with his unilateral decision as mayor to issue mar-

riage licenses to same-sex couples — echoed in public statement he released: "Today's announcement starts the clock towards the final decision for California. History will one day be divided into the time before marriage equality and the period that follows. And thankfully, we will be on the side of history worthy of being proud of." **SFBG**

WRONG SIDE OF HISTORY

BY TIM REDMOND
tredmond@sfbg.com

NEWS In June, 2006, the august and powerful Association of Alternative Newsweeklies held its convention in Little Rock, Arkansas — and to the surprise of most of us, former President Bill Clinton agreed to come and speak. He even took questions.

I had one.

"Mr. President," I said, "when Lyndon Johnson signed the Civil Rights Act, he knew it would cost his party votes in the South. But he did it anyway, because it was the right thing to do. Same-sex marriage is a civil-rights issue; why can't Democrats like you stand up and support it?"

He ducked brilliantly, telling us all the great things he did for gay people (I know, Jim Hormel, ambassador to Luxembourg). He never answered the question.

That was how much of the Democratic Party leadership was acting in the days (and years) after Gavin Newsom set off a political bombshell in 2004 by legalizing same-sex marriage in San Francisco. Newsom got calls from a wide range of liberal party leaders begging him to reconsider. Even San Francisco Dems made statements that, in retrospect, are mortifying.

So as we prepare for the Supreme Court to decide if it's on the right side of history, let us take a moment to reflect on all the Democrats who weren't.

Leading the list is Sen. Dianne Feinstein, who now supports marriage equality but at the time proclaimed that it was "too much, too fast, too soon." (In other words, just be patient, little gay ones, your time will come. Eventually.)

Even Rep. Barney Frank, the first openly gay member of Congress, said

Newsom had broken the law and would only "feed the flames of fear."

Rep. Nancy Pelosi for the first weeks of the city gay marriage celebrations stayed far, far away from the issue, although (after she realized how immensely popular the move was in her district) she broke down in late March 2004 and said she approved of Newsom's actions.

Sen. John Kerry, during the 2004 presidential campaign, not only proclaimed that only a man and a woman could get married but said he would support state legislation banning same-sex nuptials. He didn't publicly change his mind until 2011.

Barack Obama, as a candidate for president, never endorsed same-sex marriage and, according to some accounts, refused to have his picture taken with Newsom at a 2004 fundraiser in SF. In fact, during the 2008 Democratic primary, none of the major candidates endorsed same-sex marriage.

Some of the commentary was laughable -- then-Gov. Arnold Schwarzenegger proclaimed that "gay marriage is between a man and a woman," and the Hartford Courant denounced Newsom for "turning City Hall into a wedding mill for homosexuals." Chronicle Columnist Debra Saunders, who said she supported same-sex marriage, said the mayor's "lawlessness" was "just unbelievable."

But on a more sober note, there were, in February, 2004, exactly zero major national

Democratic Party officials who came to Newsom's support.

Most of them ran for cover. And when the US Supreme Court decides, as it must, that marriage is a civil right for all, they'll have a lot of explaining to do. **SFBG**



CHOKED OUT

Jail death ruled a "homicide," his family gets a \$350,000 payout, but the deputies remain on the job despite the persistent efforts of a witness

BY ALEX KEKAUOHA
news@sfbg.com

When a struggle occurs in jail, it happens behind closed doors where the only witnesses are usually on opposite sides of the law. And when a struggle between these adversaries results in death of an inmate, a lot of questions emerge, questions that can linger for years if not publicly addressed.

Three years ago, a 31-year old inmate named Issiah Downes died in a San Francisco jail cell following a confrontation with deputies. After a yearlong investigation, San Francisco Chief Medical Examiner Amy Hart determined the death was a homicide. Weeks later, Downes' mother Esther filed a wrongful death suit against the city, which was ultimately settled for \$350,000, a significant sum that could have been even higher if she wasn't too ill to pursue a trial.

Yet the deputies involved remain on the job, working in the jail, with nobody ever punished for what at least one witness said was a homicide that should have had consequences for more than just city taxpayers.

According to the lawsuit, on September 7, 2009 Downes complained about the televisions in his unit being turned off. Deemed a disturbance, he was transferred to a segregated area of the jail. The transfer turned into a scuffle involving multiple deputies who forced Downes to the ground. He was then moved into a "safety cell" where another struggle broke out and he was held prone on the floor while deputies allegedly applied pressure to his back and neck. After complaining that he could not breathe, Downes lost consciousness and was soon declared dead.

The lawsuit named the deputies involved with restraining Downes as Mel Song, Juan Guitron, Edward Gutierrez, Ken Lomba,

Kevin Macksound, and Dan White. No charges were pressed against anyone. What's more, the Sheriff Department's Communications Director Susan Fahey confirmed that all the deputies named as defendants in the civil suit are still employed by the department in the jail.

While the story has slowly faded from the headlines, one witness has been knocking on doors across San Francisco in an attempt to tell his version of events and bring some light to this man's murky death. Dennis Damato was in jail at the time and remembers it being a quiet day as he and other inmates watched college football. "Miami played Florida State," Damato told the Guardian. "I was on a top bunk at the end of the row."

From his bunk, Damato saw Downes step into the hallway outside the cell and he says Downes was not resisting deputies or being confrontational. "There was no commotion. This guy wasn't doing anything," says Damato, who saw a deputy approach and stand beside Downes. "He (Downes) was just standing there nice and quiet and [a deputy] was standing to his left. I did not see them communicate."

Damato says he looked away for a moment to check the score of the game and when he turned back, he saw the deputy attacking Downes, who was in handcuffs. "He was bent over, handcuffs in front of him, and the deputy had him in a choke hold," Damato told us. "Mr. Downes was saying he can't breathe. His eyes were bulging while being choked and brought down."

Damato says Downes was already on the floor when more deputies arrived to assist and roughly 15 minutes passed before they dragged

Downes to a secluded room. Convinced that Issiah Downes was murdered, Damato has reached out to everyone from the DA's office to the Sheriff's Department but he says he was shut down at every turn: "They'd say 'it's over with. Go home.'"

The deputies could not be reached for comment because the Sheriff's Department didn't make them available or release their contact information as we requested.

After Downes' death the Medical Examiner's Office investigated and the subsequent report confirms that Downes suffered blunt trauma to his neck (in addition to his torso and extremities), consistent with Damato's claim that Downes was strangled.

"Were it not for the physiologic stresses imposed by the struggle and restraint, there is no reasonable medical certainty that Mr. Downes would have died at the moment he did," Assistant ME Judy Melinek, M.D. concluded in her report. "The manner of death, homicide, indicates that the volitional actions of others caused or contributed to this death."

Although Chief Medical Examiner Amy Hart said her findings did not speak to any unlawful behavior on the part of the deputies, Esther Downes' attorney, Geri Green, says, "I think it was very brave of her to call it a homicide," noting that the finding strengthened the family's case against the city.

That "homicide" call came after a yearlong investigation that included analyzing a prone restraint method called "figure four," which incident reports from deputies say Downes was placed in moments before his death. In a figure four, a person lies in a prone position,

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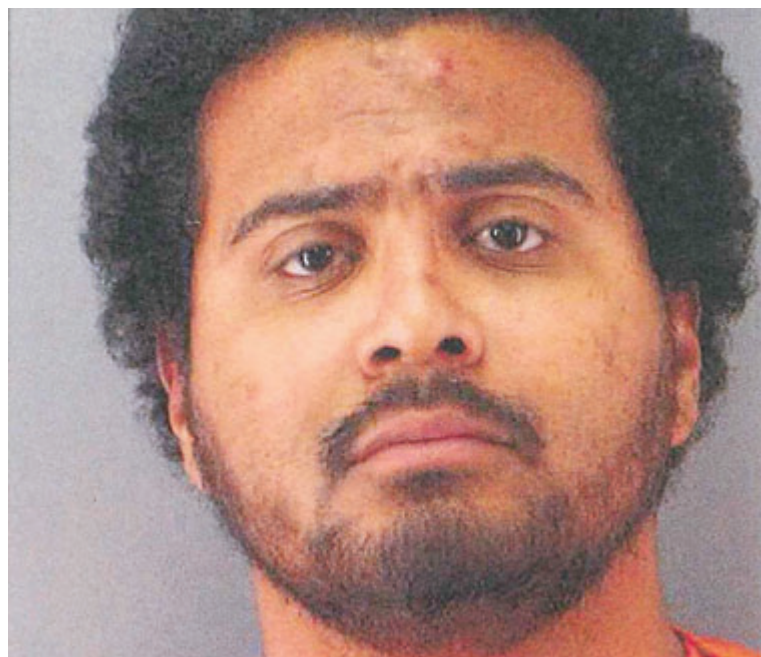


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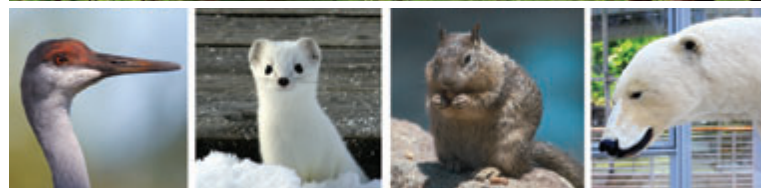
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hands held behind his/her back with knees bent and feet held in the air. Prone restraint is not uncommon but it is controversial as its various methods have lead to deaths.

Downes weighed more than 300 pounds and the autopsy found evidence of pressure on his neck and back. The report summarizes an interview with a trainer for the Sheriff's Department who said the hold is often difficult to accomplish on an overweight person. Additionally, other inmates reported hearing Downes yell that he could not breathe and a jail nurse said she could hear loud moaning coming from the safety cell where Downes was restrained.

Fahey said the department looked into the matter. "The department conducts its own internal investi-

INMATES REPORTED HEARING DOWNES YELL THAT HE COULD NOT BREATHE.

gation but its report is not public record," Fahey told us. The Police Department also investigated but in an email, spokesperson Albie Esparza said the results are confidential under laws protecting peace officers. "The case file was handled by SFPD, however those are not public records under section 6254(f) of the Government Code, which protects case files, even after a case has been terminated."

Ellen Hirst, a spokesperson for then-Sheriff Mike Hennessey, told reporters at the time that the department believed all procedures were executed properly. The department's official "Safety Cell Use" policies, which we reviewed, state "A prisoner may remain restrained, with handcuffs, waist chains, and/or leg irons as necessary, while in the safety cell to prevent self-inflicted injury" for no more than one hour. Yet the department's "Use of Force" policies state, "Choking and the use of carotid restraint are not allowed by the SFPD."

The ME concluded the cause of death to be probable respiratory arrest during prone restraint with morbid obesity. That conclusion, along with the report's other findings, lead Esther Downes' to charge in her lawsuit that the deputies used excessive force and illegal and unconstitutional restraint procedures on her son and "in an effort to conceal the homicide, conspired to cover

up the cause and manner of death."

Attorney Ben Nissenbaum is an associate with the renowned John Burris Law firm in Oakland, which has done extensive work on civil rights and police brutality including the Rodney King case. He says the need to further subdue an inmate in a segregated area of the jail is suspicious.

"Why would you restrain a person in a safety cell?" says Nissenbaum. "They're already restrained. All you have to do is close the door."

He also noted that safety cells — unlike the rest of a jail facility — are not equipped with surveillance cameras. "There are no cameras or video inside the safety cells and that is common knowledge among deputies," Nissenbaum told us.

Although the Sheriff Department's investigation report is not public record, it doesn't appear that it found any criminal conduct. San Francisco District Attorney's Office spokesperson Stephanie Ong Stillman told us, "We would have to be presented with something showing criminal conduct before we prosecute anyone...When someone dies in jail, it's a Sheriff's investigation."

Over at City Hall, the City Attorney's Office — which deals with civil suits against the City — wasn't exactly eager to pursue the matter. "We have to consider the cost for the city of taking the case to trial," says City Attorney spokesperson Matt Dorsey, adding that a trial is often not in the city's best interest.

The case didn't go to trial and was officially closed on May 18, 2011, two months after San Francisco settled with Esther Downes for \$350,000. She died last June near her home in Hawaii and her surviving relatives declined comment on the lawsuit or Issiah Downes.

Sheriff Ross Mirkarimi said the case predated his tenure, but that his firm policy is, "No excess or unreasonable use of force will be tolerated."

Like many of those who find their way into the judicial system, Downes had personal problems. He was morbidly obese, suffered from schizophrenia, received counseling for suicide (at one point he tried to gouge one of his eyes, leaving him partially blind), and had previous convictions for involuntary manslaughter, robbery, assault with a deadly weapon, and battery of a police officer.

Yet he was paying his debts to society and getting help. He was a member of what public officials like to call "society's most vulnerable", which might turn out to be a great understatement if his mother's conspiracy charge and Dennis Damato's story are true. **SFBG**

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FOOD + DRINK

THEY'RE THE TOPS: WINNING DISHES FROM STATE BIRD, AQ, AND RICH TABLE. GUARDIAN PHOTOS BY VIRGINIA MILLER



BY VIRGINIA MILLER
virginia@bayguardian.com

APPETITE The past year saw a number of openings I hope will be around for years to come — here is my list, in order, of my favorites. As ever, my goal is to include more affordable spots alongside midrange or upscale openings, considering range and uniqueness. It being December, I cannot strictly cover the calendar year so, with each choice open at least two months, the opening date range goes back to October 2011 for a full year.

1. AQ

The one California restaurant nominated for Best New Restaurant in the US at this year's James Beard Awards, AQ is my top selection for "the whole package." While I find the food at the next two restaurants listed below equally inspiring, AQ combines food from talented young chef Mark Liberman, reinvented in delightfully surprising ways (think flavors of a pastrami sandwich turned on its head as shaved lamb heart "pastrami" with zucchini bread and house Thousand Island dressing), alongside an inventive cocktail list and accomplished bar staff. I'm still dreaming of this summer's Maeklong Market Cocktail with a base of peanut-infused mekhong — a sugar cane, molasses, and rice-based Thai spirit — creamy with coconut milk, lime and kaffir lime leaves. As if this weren't enough, the wine list shines and decor is the crowning touch in a two-level space with sexy downstairs lounge for private parties, plus greenery, glassware, and a bar top that changes with the season. When I'm asked (constantly) where to go by locals and visitors, AQ easily fits the

DISHING 2012

bill for delicious, forward-thinking cuisine with warm service: a destination for both food and drink, with thoughtful attention to the environs. 1085 Mission, SF. (415) 341-9000, www.aq-sf.com

2. STATE BIRD PROVISIONS

Since Bon Appetit named State Bird Provisions best new restaurant in America this year, none of us can get a reservation in the small, modest space with pegboard and stone walls (like dining in a funky family garage). What makes State Bird so special, besides efficient, engaging service and husband-wife team Stuart Briozzo and Nicole Krasinski's genuine welcome (they often greet diners themselves as they pass by the kitchen in the entrance), is that it's something truly different. Affordable, unique, and imaginative plates flowing out dim sum-style on carts and trays, ever playful and satisfying — a prime example of what makes SF's dining scene so exciting right now.

1529 Fillmore, SF. (415) 795-1272, www.statebirdsf.com

3. RICH TABLE

From another husband-wife duo, Evan and Sarah Rich's Rich Table could easily be number one for food alongside State Bird and AQ. All three restaurants boast an uncommon vision in their cooking — Rich Table's is one of an upscale nature in comfort food garb. Presentation can be

exquisite, but the dishes gratify and assuage rather than feel fussy. Getting past the (worthy) din about those sardine-laced potato chips to start, pastas are unexpectedly one of the restaurant's highlights, a duck lasagne layered with braised duck, light béchamel, and tart Santa Rosa plums, easily standing out as one of the best dishes of the year. Though short and sweet, the 4-5 cocktails on offer (now being updated by brand new bar manager Jason "Buffalo" LoGrasso from Cotogna) are clean, simple-yet-vivid stars in their own right.

199 Gough, SF. (415) 355-9085, www.richtablesf.com

4. ICE CREAM BAR

A neighborhood diner and soda fountain, Ice Cream Bar deserves accolades for bringing us the kind of soda fountain menu unmatched in the country, yet sure to be copied. Recipes and practices date back to the 1800s with modern sensibility, showcased in drinks like the Bonne Vie No. 2, a citrus-garden delight of basil leaves, basil ice cream, and pink grapefruit, its sour-fresh qualities glorified with citric acid. There are boozy fountain drinks (like a perfect Angostura Phosphate), ice cream (the tart cherry remains my favorite), and darn good sandwiches (egg salad and tuna) on house brioche, with the soda fountain manned by gifted, friendly soda jerks who live and breathe the history of the craft. 815 Cole, SF. (415) 742-4932, www.theicecreambar.com

5. PLÅJ SCANDINAVIAN RESTAURANT AND BAR

With the food world in Scandinavian mode the last few years (the cuisine to take over where the El Bulli world of Spain ruled for so long), it's a shame we haven't had much Scandinavian food to speak of here, particularly

FOOD + DRINK

of the nouveau wave à la Fäviken or Noma. Plāj (pronounced “play”) is gourmet-traditional Scandinavian fare with modern sensibilities from chef-owner Roberth Sundell, a Stockholm native. In the mellow Inn at the Opera, it’s a respite of a dinner with sincere service, shining particularly bright with seafood in the menu’s Fjord section. Herring trios, Swedish meatballs, Norwegian salmon belly gravlax and rounds of aquavit... I’ve been waiting for this one and hope it opens the door for more.

333 Fulton, SF. (415) 294-8925, www.plajrestaurant.com

6. CRAFTSMAN AND WOLVES

Don’t just call it a bakery. Craftsman & Wolves is a heightened sort of cafe where baked goods push boundaries and desserts are works of art. William Werner’s artistic eats, alongside sandwiches and salads, Sightglass Coffee, Naivetea, and dreamy drinking caramel made with salted butter, ensure this is an extraordinary addition to the SF food scene, standing apart from other cafes. Skylights, brick and clean lines make for a modern cafe setting, while items like the Rebel Within, an herb, cheese, sausage-studded muffin with a sous vide egg hidden inside, are already cult classics.

746 Valencia, SF. (415) 913-7713, www.craftsmen-wolves.com

7. AND 8. TIE: SARU SUSHI AND ELEPHANT SUSHI

This sushi duo isn’t perfect, nor will either be the best sushi meal of your life. But in their infancy, they both represent the ideal neighborhood sushi outposts: friendly, laid back, almost hip, with spanking fresh fish and consistently interesting maki, nigiri, sashimi, tasting spoons (at Saru), and sizzling mango seabass (at Elephant). With a glass of sake, try firm-yet-silky squid in yuzu juice at Saru or bananas draped beautifully over Elephant’s Boom Box roll with scallop, avocado, and cucumber. Those lucky souls who live near either restaurant have themselves exemplary neighborhood sushi bars at which to unwind.

Saru: 3856 24th St., SF. (415) 440-4510
Elephant: 1916 Hyde, SF. (415) 440-1905, www.elephantsushi.com

9. MISSION BOWLING CLUB

Mission Bowling Club (MBC) is significant: until now no bowling alley served food this good. Hipster, even upscale for a bowling alley, the open, industrial space, large front patio, and downstairs and upstairs dining rooms (the latter oversees the action) add up to a striking setting for Anthony Myint — he of Mission Chinese Food

and Mission St. Food, no less — to unleash his beloved Mission Burger, a rich, granulated patty, lathered in caper aioli. Entrees like blackened salmon on a potato latke marked by salmon roe, cucumber, and horseradish are listed alongside a juicy sausage corn dog dipped in habanero crema. Bowling never tasted this sublime.

3176 17th St., SF. (415) 863-2695, www.missionbowlingclub.com

10. FUSEBOX

Despite being open only three days a week for lunch, with just-added Saturday night dinner service (reserve ahead!), FuseBOX is my favorite East Bay addition this year because of its unique approach to Asian cuisine. Such limited hours in a remote West Oakland block makes it a meal you have to work to get to, but the fusion of Korean and izakaya-style Japanese from Sunhui and Ellen Sebastian Chang is a welcoming, tiny haven (with large front patio) for creative Asian fare often in bite-size format allowing ample tasting. There are rotating robata bites or kimchee from bok choy to kale, interesting panchan/banchan (mini-dishes often accompanying a Korean meal), hamachi tartare topped with lime caviar, Tokyo po boys, and an unforgettable bacon mochi. And who else offers kimchee and coffee service with Korean beignets?

2311A Magnolia, Oakl., (510) 444-3100, www.fuseboxoakland.com

HONORABLE MENTION

Gioia Pizzeria (2240 Polk, SF. (415) 359-0971, www.gioiapizzeria.com) for bringing Berkeley’s best NY pizza to SF; **CatHead’s BBQ** (1665 Folsom, SF. (415) 861-4242, www.catsheadbbq.com) for some of the better BBQ in our city (“real deal” Southern BBQ being difficult to come by outside of the South); **Abbott’s Cellar** (742 Valencia, SF. (415) 626-8700, www.abbotscellar.com) for one of the best beer menus anywhere and elevated food to accompany it in a sleek-rustic dining room; **Orex** (243 West Portal, SF. (415) 664-6739, www.orexisf.com) for daring to bring satisfying Greek food to our Greek-deficient dining scene; **St. Vincent** (1270 Valencia, SF. (415) 285-1200, www.stvincentsf.com) for a wine and beer geek’s dream menu partnered with forward-thinking interpretations of regional American dishes; **Machka** (584 Washington, SF. (415) 391-8228, www.machkasf.com) for a chic take on Turkish food. **SFBG**

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WEDNESDAY 12/12

“THE LION
AND THE LAMB”

Sam Flores, a graffiti-inspired artist whose work often deals with religious themes, now turns his attention to the conflicting symbols of violence and innocence. His recent paintings, which show a more classical style than previous works, depict the lion and the lamb amongst other figures in chaotic, urban settings. These bold and deeply hued paintings convey the convoluted relationship between good and evil. As a prominent artist in the crossover between urban and fine arts, you may have found his work alongside painter-designer, Jeremy Fish or tagger-tattoo artist, Mike Giant.



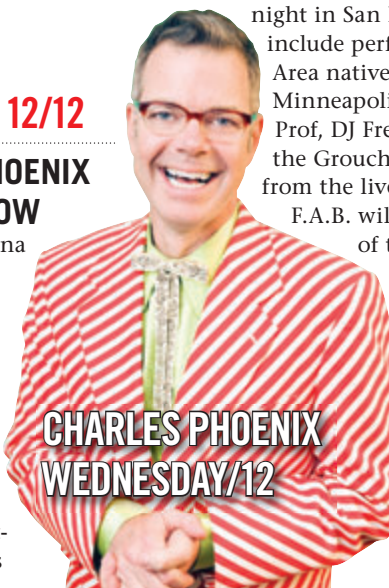
Like many others, Flores got his start designing for skateboard and clothing companies, but with more and more solo exhibits, his painting has begun to flourish. This show should be a great example of the strong voice he has found. (Molly Champlin)

Through Feb. 12
Opening reception tonight, 6:30pm, free
Fifty24SF
218 Fillmore, SF
(415) 861-1960
www.fifty24sf.com

WEDNESDAY 12/12

CHARLES PHOENIX
HOLIDAY SHOW

Oddball Americana guru Charles Phoenix has explored and celebrated the best in kitschy, cool, and kooky artifacts and history for many years now, having written several books



CHARLES PHOENIX
WEDNESDAY/12



THE MOUNTAIN GOATS
FRIDAY/14

on mid-20th century, deep-fried pop culture, fashion, lifestyle and more. The author of tomes such as *Southern California In The 50s*, and *Americana The Beautiful* brings his hilarious holiday show and talk to the city, set to roast not just Christmas, but all of the holidays with his ever-growing collection of slides and tales of his off-beat and always colorful road trip adventures. (Sean McCourt)

8pm, \$25
Empress of China Ballroom
838 Grant, SF
www.charlesphoenix.com

WEDNESDAY 12/12

“HOW THE GROUCH
STOLE CHRISTMAS”

The Grouch is continuing his annual holiday hip-hop tour through 18 cities across the West Coast. This year the merry night in San Francisco will include performances by Bay Area native Mistah F.A.B., Minneapolis-based artist Prof, DJ Fresh, and of course, the Grouch and Eligh. Apart from the live show, Mistah F.A.B. will host a Battle of the Bands/MCs

Showcase where participants will have the platform to show their own talent. The freestyle champion will win a Grouch Merchandise pack and a pair of Able Planet

studio headphones. (Soojin Chang)
8pm, \$20
Regency Ballroom
1300 Van Ness, SF
www.theregencyballroom.com

THURSDAY 12/13

SUBTERRANEAN
ARTHOUSE'S THIRD
ANNUAL CHANUKAH
PARTY

Yiddish supergroups, klezmer dance parties, and tzedakah, all wrapped into one shiny gold coin of an evening. The Subterranean



Arthouse's Chanukah Party is part of Heather Klein's "Hungry for Yiddish: A Mitzvah Project" concert series, which donates proceeds from events to the Berkeley Food Pantry and similar organizations; and the event is co-presented by KlezCalifornia and the Jewish Music Festival. Acts include Klein's Inextinguishable Trio, Anthony Mordechai-Tzvi Russell

(pictured), noted Yiddish dance instructor Bruce Bierman, and Saul Goodman's Klezmer Band. With instructions from Bierman, the lovely Yiddish songs of both Klein and Russell, and Goodman's brassy klezmer, this should make for a fun, frenzied mid-point party during the festival of lights — and yes, they'll light the menorah. *Chag Sameach, Berkeley*. (Emily Savage)
9pm, \$10–\$20 donation
Subterranean Arthouse
2169 Bancroft, Berk.
Klezmer.brownpapertickets.com

FRIDAY 12/14

DYLAN MORAN

Perhaps best known to American audiences for his appearances in *Shaun of the Dead* and *Run, Fatboy, Run*, Irish comedian Dylan Moran



is a huge hit in his native UK, notably for his brilliant role as a cantankerous and drunk, yet lovable book shop owner in the tragically short-lived BBC series "Black Books." His live stand-up is where he's really making his name now though; his current "Yeah, Yeah" tour is only stopping in New York, Los Angeles, and here in San Francisco — consider yourself lucky and don't miss your chance to see one of funniest comics on either side of the pond. (McCourt)
Also Sat/15, 8pm, \$35
Marines Memorial Theatre
609 Sutter, SF
(415) 771-6900
www.marinesmemorialtheatre.com

FRIDAY 12/14

THE MOUNTAIN GOATS

I'd like to sit on some front porch (any porch, really) with John Darnielle and just listen to him tell stories — maybe over a glass of whiskey and several puffs of something. Sometimes telling the truth, but mostly relying on a wild imagination, the Mountain Goat's dynamic leader has been writing songs about addiction, infidelity, and more sensitive

subjects for the last 20 years. The group's new album, *Transcendental Youth*, has been an excuse for Darnielle to branch out, inviting avant-symphonic rocker, Matthew E. White, to write horns for the album and working with Owen Pallett to arrange the songs for a collaboration with the a cappella quartet, Anonymous 4. This should be a well-worn show — mixing old and new in a chaotic journey through the picaresque scenes of Darnielle's mind. (Champlin)
With Matthew E. White
9pm, \$28
Fillmore
1805 Geary, SF
(415) 346-6000
www.thefillmore.com

FRIDAY 12/14

“DIEZ POR ARRIBA”

The glorious annual flamenco season is in full swing — so much emotion, so much drama, so



much invigorating live sound and movement, *olé!* It's all a perfect rehearsal for your upcoming family holiday gatherings. Next up, fantastic choreographer Yaelisa and her Caminos Flamencos company, an enthralling troupe that stomps, whirls, hypnotizes, and enraptures like a force of nature, all under the expert musical direction of Jason McGuire "El Rubio." I would say the distinguishing feature of Yaelisa's work is its generous spirit and breadth of technique. As evidenced by Caminos' show last year, she favors longer solos and duos, giving each featured performer enough time to weave a spell of exquisite technique and subtle variations. Gorgeous costumes (hello, tight-pantsed toreadors!) and music from an international ensemble helps turn up the magic past 10. (Marke B.)
Also Sat/15, 8pm; Sun/16, 3pm, \$20–\$40
ODC Theater
3153 17th St., SF
www.caminosflamenco.com

PILOT 61 SATURDAY/15



SATURDAY 12/15

"IN ONE HAND A GHOST, THE OTHER AN ATOM"

As urban art has become more popular, many taggers are making a profit from their work in the gallery world. New2, who has been writing in Australia since the movement began in the early '80s, is one of these. He's worked in a variety of spray paint alternatives when bringing his work indoors, including paint, sculpture, and paper. His most recent project, "In One Hand A Ghost, The Other an Atom," uses intricate, paper cut-outs to merge his long tradition of writing (the ghost) with his futuristic take on letters (the atom). In the show, care and thoughtfulness form the same bright colors, geometric currents, and space themes that he has developed in years of experimentation on trains and empty walls. (Champlin)

Through Jan. 5
7pm, free
White Walls Gallery
835 Larkin, SF
(415) 931-1500
www.whitewallssf.com

SATURDAY 12/15

PILOT 61

Making dances — we all know — is a lonely and precarious enterprise. You can't just sit down on your keyboard and write your poems. You need bodies and a bigger area than your kitchen. That's why ODC's Pilot program is such a gift to young choreographers.

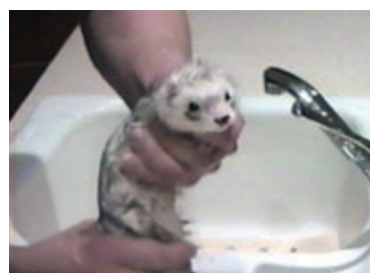
They get 11 weeks, a studio, a tiny budget, and a lot of feedback. In return, they have to commit to two public performances — of which we are the beneficiary. Seeing what gifted but not-yet-established choreographers come up with is a thrill like few others. In its 61st incarnation, Pilot will introduce Jenni Bregman, David Schleiffers, Katharine Hawthorne, Erin Malley, and Phoebe Osborne. They are calling the program *Nightcap*. (Rita Felciano)

Also Sun/16, 8pm, \$12
ODC Dance Commons
351 Shotwell, SF
(415) 863-9833
www.odctheater.org

SATURDAY 12/15

FOUND FOOTAGE FESTIVAL

You've seen 'em: those piles of mysterious VHS tapes, often unmarked, gathering dust at Community Thrift. Found Footage Festival curator-hosts Nick Prueher and Joe Pickett live for the thrill that comes from finding bizarre, hilarious cast-off videos — and they're on the road, sharing their fascination



with audiences across the country. The 2012 program of repurposed entertainment looks to be stuffed with gems, gut-busters, and things that make you go "WTF?": ferret-care tips, freaky craft-sponging, and something called "The Sexy Treadmill Workout." Head to the FFF website to whet your appetite with the "VHS Find of the Day" feature. Two words: cat massage. (Cheryl Eddy)

Also Sun/16, 8pm, \$13
Roxie Theater
3117 16th St., SF
www.foundfootagefest.com

MONDAY 12/17

DEE DEE AND BRANDON

Dee Dee from the Dum Dum Girls and Brandon from the Crocodiles are in love — married, in fact, and make a rather

swoon-worthy couple. She with her thick-lined lids and vertical striped tights, he with his dark sunglasses. Listen to Dee Dee's crooning on "Bedroom Eyes" off



2011's *Only In Dreams*, in which she repeats "fear I'll never sleep again" and you start to get a sense of their connection, and the pain they feel apart on separate tours. To view said connection live, in all its gushy splendor, be the voyeur at their joint Rickshaw Stop show tonight; a very special showcase, indeed, where both will perform songs from their respective catalogs and — as I can only imagine — harmonize like old lovers do. Like Johnny and June, Exene and John Doe, all those passionate, oft-heartsick music mates that have come before them, the duo is sugar and spice with a splash of whiskey. (Savage)

With Gio and Stef (Young Prisms)
8pm, \$15
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

TUESDAY 12/18

KINKY FRIEDMAN

Although he has garnered a considerable amount of national

mainstream success in the last 25 years as the author of a series of popular mystery novels and non-fiction books touching on politics, writer and all-around raconteur Kinky Friedman first made a name for himself as a singer and songwriter. In the early 1970s, along with his band the Texas Jewboys (he was raised by Jewish parents in the Lone Star State), he penned a slew of country and twang-tinged tunes such as the rollicking and humorous "They Ain't Making Jews Like Jesus Anymore." He hits the city tonight as part of his "Bipolar" tour. This is your chance to meet the man, as he promises to "sign



anything but bad legislation!" (McCourt)

With Brian Molnar
8pm, \$25
Cafe Du Nord
2170 Market, SF
www.cafedunord.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



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SAT 12/15	9PM	THE NERV, THE WOTS, THE DIVVYS, THE BASEMENTS (PUNK) \$7
MON 12/17	7PM	\$1 PBR/\$2 WELL DOLLAR DAY, ALL DAY WE WILL BE LIONS, FRENCH CASSETTES, TRAVIS VICK (INDIE / ROCK) \$5
TUE 12/18	7PM	SWEAT LODGE, BIG DRAG, SCHANDE, NIGHT CALL (ROCK / PSYCH) \$5

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NEW YEAR'S EVE 12/31	POP ROCKS
NEW YEAR'S EVE 12/31	TAINTED LOVE
SATURDAY 1/12	THE UNTOUCHABLES
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ARTS + CULTURE: MUSIC

SINNER'S EXIT

After another prolific year, San Francisco's beloved garage rock star waves goodbye to the Bay

BY EMILY SAVAGE

emilysavage@sfbg.com

YEAR IN MUSIC "We weren't supposed to be allowed to play live on the morning news," Ty Segall says just moments after finishing a meal at In-N-Out, on his way down the coast from San Francisco, the city he can no longer afford to live in, to pick up his 16-year-old sister from his hometown of Laguna Beach. "Giving a bunch of long-haired weirdos really loud amplifiers and free reign on the morning news is just stupid. So I thought that was a great opportunity to do whatever the hell we wanted."

"And I'm really happy we did that," he says of the Ty Segall Band's bizarrely mesmerizing performance of "You're the Doctor" off this year's *Twins* (Drag City), on the Windy City's WGN *Morning News* in October. It ended with screeching feedback and Segall repeatedly screaming "Chicago!" into the mic. "It was way too early, so we were already feeling a little weird." The weirdness rubbed off on the news anchors, who, when the camera panned back to them mid-song, were throwing papers up in the air and pogoing behind their desk. It made for a great split second.

The band also made its late night debut in 2012, on perhaps more appropriate *Conan*. Segall, drummer Emily Rose Epstein, bassist Mikal Cronin, and guitarist Charlie Moothart seemed a bit more in tune with that set-up and host, playing *Twins'* awesome "Thank God For Sinners."

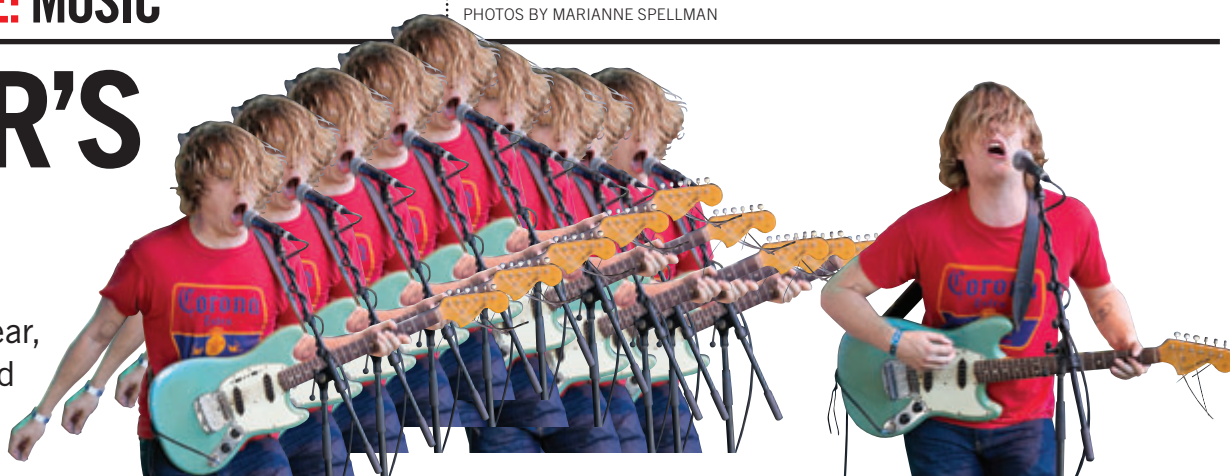
The group of old friends toured extensively this year, playing a whole bunch of festivals including Bumbershoot, the Pitchfork Music Festival ("I had no idea what to expect with that one, because like, you know, Pitchfork is almost a mainstream media outlet now. But that was one of the most wild, definitely craziest festival we played") and Treasure Island in San Francisco ("most beautiful festival... the scenery — it was just psychotic").

And Segall again had a full hand of releases over these 12 months. He began the year with a White Fence collaboration: *Hair* (Drag City), following that up with a Ty Segall Band record, *Slaughterhouse* (In the Red). Then in October he dropped a solo album, *Twins* (Drag City).

Each record stood for itself. They were recorded with different bands at various locations (Eric Bauer's studio in Chinatown, the Hangar in Sacramento). *Hair* was a true collaboration between Segall and White Fence's Tim Presley, exploring one another's strengths through fuzzy noise, psychedelic wanderings and the occasional surfy licks. It was originally slated to be an EP, but

THE MANY SIDES OF TY, PICTURED HERE ON THE FESTIVAL CIRCUIT.

PHOTOS BY MARIANNE SPELLMAN



EMILY SAVAGE'S LIST OF NEW ALBUMS I LISTENED TO ENDLESSLY IN 2012

1. Grass Widow, *Internal Logic* (HLR)
2. Cloud Nothings, *Attack on Memory* (Carpark)
3. Ty Segall, *Slaughterhouse* (In the Red)
4. Dum Dum Girls, *End of Daze EP* (Sub Pop)
5. Frankie Rose, *Interstellar* (Slumberland)
6. Godspeed You! Black Emperor, *Alleluja! Don't Bend! Ascend!* (Constellation)
7. The Fresh and Onlys, *Long Slow Dance* (Mexican Summer)
8. THEESatisfaction, *awE naturalE* (Sub Pop)
9. Terry Malts, *Killing Time* (Slumberland)
10. Guantanamo Baywatch, *Chest Crawl* (Dirtnap Records)

it was going well, they decided to put out a full LP.

Slaughterhouse kicks off with foaming feedback and maintains a sonic assault of aggressive, noisy guitars, screaming in the ether, throughout — a loud, frenzied, psychedelic garage-punk masterpiece. Bluesy-punk thumper "Wave Goodbye" turns down the riffs on the intro and lets Segall's nasal intonations take charge, with a '70s punk approach: "I went to church and I went to school/I played by all of your other rules/but now it's time to...wave goodbye/Bye bye." He shrieks that last "bye bye," simultaneously recalling early Black Sabbath, and sonically flipping the bird.

Twins was the solo triumph, lyrically exploring Segall's dual personalities between his thrashy stage persona, and his casual, polite, dude-like demeanor off-stage.

"Who can know the heart of youth but youth itself?" -- Patti Smith in 'Just Kids.'

Segall first picked up the guitar at 15 after hearing Black Flag. "I was super into Black Sabbath and Cream and classic rock and then I heard Black Flag and I was like 'dude, I can play punk.'"

The multi-instrumentalist still plays guitar, first and foremost. Currently, he sticks to a '66 baby-blue Fender Mustang he calls "Old Blue" or "Blue-y," but brings along a '68 Hagstrom as backup.

During the week of Halloween though, Segall, 25, played drums with the first band he joined when he moved to San Francisco eight years back, straight-forward punk act Traditional Fools. It was at Total Trash's Halloween show at the Verdi Club with a reunited Coachwhips (with Thee Oh Sees' John Dwyer) and it made for an epic night of reunions for the two men most associated with

the current garage rock scene in San Francisco. "I have always thought, and will always think, that John Dwyer is the savior of rock and roll."

When I bring up the news of Segall's pal Cronin signing to Merge recently, he has a similar compliment for him: "He's going to be the savior of us all. I can't wait until you guys hear his next record; it's insane." Segall swears Cronin will be the next big thing.

Late last week, In The Red Recordings announced it would be reissuing Segall and Cronin's joint 2009 surf-laden, chainsaw-garage record *Reverse Shark Attack*. In a video from that era for the song "I Wear Black," Segall and Cronin cruise through town on skateboards in washed-out clips, ever the beach-bred rockers.

It was just three years ago, but that's lifetime in Ty-land.

As the city has watched him grow Segall has maintained a youthful glow, a raucous, energetic punk spirit surrounded by sun-kissed California locks and a fuck-everything attitude. His sound, however, has expanded. How couldn't it? He put out three records in 2012, and a dozen more in his relatively short lifetime.

But youthful abandon has caught up Segall. He can longer afford to live and work in San Francisco, the city that loves him so. He plans to move to LA in March or April of 2013. Will the wide sea of local rockers here soon follow suit? How many have we already lost to the rising tides of tech money? It's a question currently without an answer.

"It's really expensive," Segall says. "I've loved it there, but I can't even play music...I can't work at my home. It's a drag. I think a lot of musicians and artists are being forced to move out of San Francisco because they can't afford it, and they can't really work anymore because they can't afford housing that allows for noise."

It seems backward, that a year full of such booming professional success and critical acclaim should be the final year he's able to afford the life he's lead for the better part of a decade. But perhaps he just needs a break, to go back and focus all of his time and energy on a single release in the far-off future. Give his tired mind a minute to grasp his explosive last year.

"[In 2013] I'm going to like, get my head wrapped around the next thing and take some time, [and] slowly and lazily start working on demos," he says. "There's definitely not going to be a record from me for a year. I just want to focus on one thing and make it as best as I can. I've never really focused on just one thing for a year straight, so I'd like to do that." **SFBG**

BY RYAN PRENDIVILLE
arts@sfbg.com

YEAR IN MUSIC *If you wanna rob a bank you must be aware. You gotta use the computer upstairs.*

Back in June, Bob Boilen, the host of NPR's All Songs Considered, posted "I Just Deleted All My Music." It was a gee-how-the-times-they-are-a-changin' sort of article detailing how Boilen had begun using Apple's iTunes based cloud service for storing his music collection. It likely would have been shortly forgotten by everyone (including the author) if not for a follow-up response a couple weeks later by the show's new intern, Emily White. With "I Never Owned Any Music To Begin With," White — whose 11,000+ song library was largely ripped from her college radio station — confessed to having "never supported physical music as a consumer," adding, "I honestly don't think my peers and I will ever pay for albums."

The subsequent fallout (Camper Van Beethoven's David Lowery had a long response in which he rebuked "Congratulations, your generation is the first in history to rebel by unsticking it to the man and instead sticking it to weirdo freak musicians!") became part of an ongoing debate over the state of the record industry. For more than a decade since Napster, the industry has been looking for a new bottom line as physical sales decline, and in keeping with tradition, it seems musicians have been getting shorted.

In a September cover story for New York Magazine, indie rockers Grizzly Bear revealed that despite debuting high on the shrinking Billboard Charts and selling out shows, the band was not exactly living the rockstar lifestyle of years past. Whereas it's previously been taboo or damaging to integrity to air out money issues (:cough:: Metallica :cough::), artists in 2012 were increasingly candid about the financial stakes.

Most candid, perhaps, was Damon Krukowski, who gave explicit numbers — in an opinion piece on Pitchfork — for how much his Galaxie 500 bandmates made from online music streaming services like Pandora and Spotify. As the remaining major labels — there are, with EMI finally being acquired by Universal late this year, now three majors, including Sony and Warner Music — attempt to leverage their catalogs online, free streaming services are a major part.

When Pandora founder Tim Westergren — in a refreshing bit of transparency — detailed some financials in October, notably that "Drake and Lil Wayne are fast approaching a \$3 million annual

BOTTOM LINE

The majors, streaming sites, and independent artists dance to the tune of economic decline

rate each," it was an obvious boon for parent company Universal. For artists in the long-tail though, the rates are not so promising. By Krukowski's calculations, Galaxie 500's entire 64-song catalog earned \$64.17 from Pandora in a quarter. Spotify in turn has an indie rate of paying \$.005 per play, with the hope of scaling up as more people use the service and bring in revenue through either ads or subscription. For a small artist it amounts to a little more than the value of a handful of physical CD sold in the past. (To make matters worse, at the same time he announced large payments to labels, Westergren ironically sought to pass the Internet Radio Fairness Act, which would greatly reduce the royalties streaming sites like Pandora would have to pay artists.)

When you reach the bottom line. The only thing to do is climb.

Krukowski didn't just suggest people go back to buying CDs or records; at the end of his article he pointed in the direction of Bandcamp, an online distribution platform that allows bands to

stream and market their own downloads and merchandise. Bandcamp still takes a cut, but it's an inversion of the royalty scheme artists traditionally have had with labels and now streaming sites.

Visit the homepage of Bandcamp, and you'll be greeted by a testimonial from singer Amanda Palmer: "I've always tried to be as directly connected with fans as possible, but until you guys came along the infrastructure was much more difficult. Bandcamp brings the whole picture together into a lovely package that not only works, but works WELL. Me and my team made more in one night than I've seen to date from my 2008 (major-label) album." Having found success marketing her album on Bandcamp, Palmer in April attempted to raise some money in advance for her next project via the crowd-sourced funding platform Kickstarter.

Well, attempted is not the right word. Palmer maintains a close relationship with her fans via Twitter and blogs, and they in turn give her a sort of fervent reverence. On a goal of \$100,000, the Kickstarter project raised \$1.2 million, and Palmer immediately became a model for DIY financing: not only could a person sell an album online, they could produce it as well.

But with the added attention came close scrutiny: Palmer's habit of having "volunteers" along side her paid band onstage for tour dates irked some outside observers, who felt that with all that money she could afford to pay musician's wage. Initially, Palmer resisted, saying

"If my fans are happy and my audience is happy and the musicians on stage are

RYAN PRENDIVILLE'S TOP 10 ANNOYING OR UNNECESSARY SUB-GENRES

10. Mashup — No.
9. Glitch — I'll wait for post-Glitch.
8. Electro Swing — No bonus points for sampling from the public domain.
7. Blog House — Clearly all music originates from blogs at this point, so this is just unnecessary.
6. Future [whatever] — The future is not now.
5. Grimes — I liked "Oblivion" as much as the next person, but I really don't think she deserves a genre unto herself.
4. EDM — No one listens to Acoustic Relaxing Music, this is just lazy.
3. PBR&B — If something is good, don't put it in a little ghetto genre just to be clever. Call it R&B and let it redefine what that means.
2. Brostep — The popularization of this term hopefully means that the backlash is well on the way.
1. Trap — Having a conversation about Trap in 2012 is like having a conversation about Dubstep in 2007: with a lengthy, laborious explanation. Can't wait to see what 2017 has in store.

happy, where's the problem?" before announcing that, in addition to beer and high-fives, the musicians who assisted her on tour would all receive checks after all. Supporting a Kickstarter often borders on philanthropy, and as a consequence, there's an interest in making sure the money is well spent.

"A FULL-BLOWN MOTHERFUCKIN' BATTLE between the old school (people must pay for digital content or musicians will starve and die!!!!) and the new school (digital content cannot be locked, the floodgates are open, let's figure out a new creative solution!!)"

That's how Palmer described NPR intern Emily White's critical "kerfuffle," when the two met in September (while Palmer was still the subject of numerous blog posts and the recipient of emails addressed "dear amanda, you ignorant slut..."). But she could have been describing her own situation. Or any musician's for that matter. Because that battle is going to go on until the record industry goes back to being a music industry, and if there's been increased openness in the last year from both artists and conglomerates, it's because they're no longer alone in setting the terms. **SFBG**



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BLOWING LIKE THE WIND

BY MARKE B.
marke@sfbg.com

SUPER EGO Look, if I was doing my job properly, there's no way in Hello Kitty I'd remember what happened on the club scene the past year. It's all fuzzy shapes and drunk colors, like Barbara Bush in a bathhouse. Last February, it took me two whole pages of tiny type just to list my favorite weekly clubs, so I'm not gonna go into all that here. (I will say that parties like Housepitality, Honey Soundsystem, Lights Down Low, Icee Hot, Dub Mission, Non-Stop Bhangra, No Way Back, As You Like It, Forward, Deep, and Sunset continued to introduce us to incredible DJs. And wasn't there someone from Detroit here, like, every week?) Here are some things, however, I *do* recall

Loudest: Body and Soul at Mighty — my ears rang for a week, my feet for three.

Wowest: Amon Tobin's giant tetrakis of digital video projections for his ISAM Live 2.0 tour at the Greek Theater.

Scary-Hottest: International leather techno entity Luther at Folsom Street Fair.

Coolest: Marco De La Vega, cross-genre promoter of the year, watching from the DJ booth as a kick-ass \$3000 light falls on a table's-worth

MARKE B.'S 2012 JAMS

1. Todd Terje, "Inspector Morse"

This was a dance music year that sometimes seemed to vacillate among three primary moods — prim sophistication, moneyed "indulgence," and too-broad jokes. But Norwegian Terje dared proffer the sweetest humor in this instant earworm's worth of re-engineered nostalgia, embracing the cheery electronic toodles of early '80s British and Scandinavian TV show themes (cf. especially "Grange Hill" and "Swap Shop," though not "Inspector Morse") and bringing smiles back to the dance floor.

2. John Talabot, FACT Mix 315

A spectacular year for the Spaniard, whose expansive take on the decades-old Balearic sound already had him pegged for a 2012 favorite, even before he dropped excellent album *Fin*, which toyed with melancholic UK bass sounds and yielded my second favorite tune of the year, hopelessly romantic "So Will Be Now" with Pional. But this mix for FACT showed that the dark underpinnings of witchy house and the sunstroked uplift of Ibiza could be reconciled via a tingly rush of subtle, brilliant psychedelia. Trippy, lovely, and the right bit of creepy.

3. Plan B, "III Manors"

I detested The Prodigy the first time around — they were goofy twats who had nothing to be angry about. No surprise "Firestarter" was played for the Queen at this year's Olympics opening ceremony. So much for anarchy in the UK, although Azaelia Banks mashing it up with "212" at Coachella was fun. UK rapper-singer Plan B managed to weld the Prodigy (and nascent drum and bass) revival to the real world anarchic energy of last year's UK riots, his

of Balam Acab and Andy Stott's live electronic equipment at Public Works. Then finishing his cocktail before handling the ensuing panic.

Wowest, part 2: The SF Symphony's American Mavericks concert series (including a Kate Bush-referencing piece by DJ Masonic), SF Opera's "Nixon in China," the amazing Soundwave Festival, the hella robust Electronic Music festival.

Trippiest: Those immersive projections at Public Works, which turned Laurent Garnier's live show into a cartoon-heart-filled rave aquarium and Jeff Mills' into a star-map vortex.

Cutest: The tiny flashing lights on the ceiling of the remodeled, excellent 222 Hyde.

Latest: We got a trap club (Trap City), a new wave of cyper-horror drag performance artists (at Some Thing, Dark Room, High Fantasy), a packed gay sports bar (Hi Tops), a

great-sounding new club (Monarch), a lunchtime dance party (Beats for Lunch, also at Monarch), an outbreak of voguing (everywhere), a queer nu-hip-hop club (Swagger Like Us), a queer funk classics party (Love Will Fix It), and a weird "sparkling alcohol water" (Air). But we lost Club Six, which I loved. Also I think dubstep died.

Loveliest: Dancing in a church with 30 other people to hip-house legend Tyree Cooper, singing along to "Turn Up the Bass." Watching *real* house parties like The People blow up in the East Bay. Sipping

homemade sljivovica behind the decks with DJ Zeljko of Kafana Balkan. Doing the jerk 'til I melted at Hard French. DJing (eek!) Club Isis classics on vinyl at Go Bang. I think I almost made out with Kenny Dope at Red Bull Music Academy? Oh, and running into you. **SFBG**



Tchaikovsky-sampling tune shivering with council flat rage, ambivalent violence, Olympic protest, and youthful nihilism. Watch his self-directed, horrifically poignant shoestring video, then laugh at the Grammys as accolades rain down on Romain Gavras' extravagant ripoff for "No Church in the Wild."

4. Rrose, Smoke Machine Podcast 069

Electronic Body Music for our time, rippling with muscular textures and ethereal trap doors.

5. Justin Martin, Crackcast 019

For all the diversity of the local scene, the Dirtybird crew is still our major player on the global dance music stage. (Of our three big breakout acts this year, Safeword is rad, Poolside is cute, Pillow Talk leaves me cold so far.) Fine, I adore them. Nobody else sounds like they're having more fun while slyly executing tricky, emotionally satisfying bass maneuvers like Claude VonStroke and his stable. This year was stellar for the fiendishly clever Justin in terms of addictive mixes (his album "Ghettos and Gardens" was good, too, but I took issue with the insensitive tone of some of the promotional materials). This podcast, along with his Fabric and Clash ones, never left my iRotation.

OTHERS: MK, Old School Classics Mix; Le1f, "Wut"; Azaelia Banks, "Fierce"; Fantastic Mr. Fox, "San'en"; Andy Stott, "Luxury Problems EP"; Dutch Uncles, "Fester"; Ripperton, "Let's Hope"; Sailor & I, "Tough Love (Ari! Brikha remix)"; Jessie Ware and Julio Bashmore, "110%"; Disclosure, "Latch"; Prince Club and Steve Huerta, "Can't Let Go"; Bwana, "Baby Let Me Finish"; Stereogamous, "Feel Love Anew"; Little People, "Aldgate Patterns."

BY GARRETT CAPLES
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YEAR IN MUSIC I'm at the Marina in Berkeley with J-Stalin around noon, waiting for produce-rapper Droop E to arrive so he and J can shoot a video for his upcoming EP, *Hungry & Humble*. I was invited, not by Droop but by his "Pops," Bay Area legend E-40, to do an interview for 40's epic, two-album collaboration with Too Short, *History* (HeavyOnTheGrind/EMI, 2012).

"Shiiit, me and you go way back, patna," 40 said the week before over the phone, recalling prior interviews. "I just gotta film a cameo then we'll do it there." But since scheduling the article, I haven't been able to reach him, either directly or by publicist, so Stalin took pity on me and brought me along to the shoot.

"I'm going on tour with Trae tha Truth," Stalin says, referring to the Houston rapper signed to T.I.'s Grand Hustle label. "He flew out here and Ghazi from Empire Distribution picked him up from the airport; when Trae got in the car, he was like, 'Who is J-Stalin? I need to work with him.'"

That word of Stalin has spread to Houston is an encouraging sign in the usually bleak landscape of Bay Area rap, and couldn't come at a better time as the West Oakland MC prepares his fourth "official" solo album, *On Behalf of the Streets, Pt 2*. Like J's debut, *OBOTS2* is produced entirely by the Mekanix; the difference six years later is Stalin's now the second bestselling local rapper after E-40 — according to Rasputin Records — and the Mekanix are among the Bay's hottest producers, working with everyone from 40 on down. In the absence of local radio or major label support, the stakes continue to increase for the author of *Memoirs of a Curb Server* (Livewire/Fontana, 2012) and the proprietors of *The Chop Shop* (ZooEnt, 2012).

The day stretches on, tedious yet fascinating. Droop E's got a serious film crew here and armed security to boot; the only thing missing is a permit. And 40. Various rappers drift in and out, like Cousin Fik, latest star of DJ Fresh's ongoing *Tonite Show* series, or Lil Blood and Boo Banga, who released a syrup-drenched duo disc *Cream Soda and Actavis* (Livewire) this year. A member of Stalin's Livewire crew from Oakland's Dogtown neighborhood, Blood's prepping his own official debut, *Meet the Driver and the Shooter*, for February. He takes off his ski hat and shows off his scalp, revealing an



WAITING FOR FOUR-O

E-40 and Too Short's historic collaboration caps another strange year for Bay Area rap

entrance wound and an exit wound about an inch and a half apart. Everybody laughs, but they don't think it's funny. It's a stark reminder of how little insulation there is between the industry and the street out here.

HYPHY 2.0

Between takes, I get in some questions with Droop E. Besides launching his own career, Droop has had a big hand in his dad's, co-executive producing four volumes of *Revenue Retrievin'* (2010-11) and three of *Block Brochure* (2012) for his HeavyOnTheGrind imprint of 40's Sick Wid It Records. Yet the 24-year-old veteran — who, as a teen, was one of the architects of hyphy, along with Rick Rock, Traxamillion, and ShoNuff — lives up to his EP's title.

"I'm a partner but I'm still a protégé," he says. "I'm learning a lot, seeing my Pops get into a whole nother mode of beastin' and just making our own sound."

That sound, judging from *Block Brochure* and *History*, has grown suspiciously more hyphy lately, in the wake of Drake's double platinum "The Motto," an overt homage to the Bay Area music of half a decade ago.

"That ended up being beneficial," Droop says, "because look at the sound now in the Bay and L.A. 'The Motto' opened it up again."

Given the bizarre local backlash against hyphy beginning mid-2007 — forcing its originators to prematurely back away from the sound — this is a remarkably philosophical purchase. Reached by phone, Traxamillion agrees, as his own 2012 disc *My Radio* (SMC) finds him revisiting the implications of the sound.

"I'm not mad," he says. "I felt like I had an influence on music on a national level."

OUT HERE TRYNA FUNCTION

The next night, I'm in a Dublin club, where we're not allowed to drink, because this is a movie.



Sympathetic to my long wait, Droop E's somehow procures me some Jameson's and the tawny liquid immediately catches E-40's eye. "Gable, what you got there?" Dressed in a black pinstriped suit, 40 has finally arrived for his cameo, a series of elaborate tracking shots of him pouring a shot and toasting. Finally, I manage to catch him in an unoccupied moment and remind him about the interview; can we tape a few questions? He fixes me with a look of contempt.

"Nah, I ain't fuckin' with you."

I feel the blood drain from my face. Then, with agonizing slowness, a smile begins to creep across his lips.

"Nah, I'm just playin'," he says. "Let's do it."

Delays are nothing new to the Vallejo MC; he and Too Short first began announcing *History* in the late '90s while they were both on Jive, but Jive never let it happen.

"It was 10 years in the making, but it didn't take 10 years to make," 40 says. "God work in mysterious ways so now's the perfect time because we get all the marbles. We superindependent. We got a distribution deal through EMI."

40's made the most of his new freedom, only releasing albums in pairs and trios since parting with Warner after *The Ball Street Journal* (2008). Where *BSJ* bore clear signs of corporate overthink, 40's prolific post-Warner output makes it obvious that he does his best work with a free hand. At age 45, the rapper scored one of his biggest hits this year with *Block Brochure's* "Function," which in turn has provided a convenient new label to replace the toxic term "hyphy." *History's* two volumes are thus divided into *Mob Music* and *Function Music*.

"Function music is more club, party music," 40 says. "The difference between function music and mob music, function is the feel of the new era; we're covering two and a half to three decades of music. We been doing it since the mid-'80s and here it's almost 2013. Some people wish they could have one hit; I have had many hits in my life."

"There's people who don't like me but I've carved my name into the history books," he concludes. "There'll never be another E-40 ever because I'm too different. One thing about the Bay Area: we some trendsetters and we got haters and they talk about us but they duplicate us later." **SFBG**

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BEACH SQUELCH SHIMMY

Supergroup Uzi Rash plots its own demise for the end of 2012

BY ANDRE TORREZ
arts@sfbg.com

YEAR IN MUSIC Imagine a frustrated ghost floating above his own funeral. He might hear someone getting the eulogy wrong or even see an unwanted guest. One of the benefits of having your band come to an end rather than your own demise is living to react to retrospectives of your creative output and impact. But as I write this, Uzi Rash isn't quite dead yet. In fact, it has one last breath of doing what it does best — live performance.

PRACTICE MAKES PERFECT?

It was the type of weather where you only sometimes need a coat and had been raining on and off. Wearing too many layers, I found the address where the band said it'd be practicing. The garage was wide open and I got a friendly wave to come in.

The group's final incarnation, featuring founding band leader Max Nordile, Steve Oriolo (Steve0) on bass, and new drummer, Erin Allen, was preparing for a new recording and its first national tour. Aptly titled "End Days — Last Tour" it would be its last altogether. (This was solidified when I was handed a swag pair of generic party-dude shades wrapped in cellophane. I opened them and found Uzi Rash 2007-2012 boldly written in black on white on one of the temples.)

A live sneak-preview performance of the cassette, *The Garbageman's Uniform* (Minor Bird Records) was preceded by stage-ready versions of more familiar

sounding songs. We talked baseball a bit during a beer run, even though the postseason hadn't yet begun. The A's were still doing well and that's where we were — on MLK in Oakland.

"You truly are a noise-ician. Keep it stupid, stupid," Nordile, clad in a Grass Widow t-shirt, quipped to his drummer on a particularly up-tempo number. Earlier, he complimented the newest member's ability to learn over 20 songs in about a month and a half's time. Allen smiled at some of the mistakes that were made and the three wondered if they needed to dumb it down even more.

They ran through another song twice because Nordile said it went too fast. His bassist conceded with the line, "You're the maestro." To which he lightheartedly replied, "The maestro has decomposed." After a few chuckles practice ended somewhat abruptly when Nordile's guitar string broke.

COMMUNITY WASTE

Despite any corrections or control, it didn't seem like perfection in a refurbished sense is what he was going for. I don't think they were hamming it up for me when they foraged from bins of discarded food, which included some less-than-fresh looking bagels outside a church down the block. Nordile would later articulate part of his concept as a stance against the desecralization of nature.

"Waste, detritus, trash and garbage are documents, like fossils of the wasteful and destructive aspects of civilization," he said. It's that

very affinity for what some consider undesirable that has fueled themes, inspired songs, and had allowed for five years of non-stop live shows that thrived on chaos and confusion (sometimes there was blood).

The industrial-strength cacophony is apparent when you listen to the final product of Uzi Rash recordings. What started as a solo project out of Nordile's desire to not have to depend on anyone became a virtual who's-who of East Bay-band inbreeding some 30-plus members later. Ultimately, Nordile would be calling the shots, but he'd rely on his like-minded community of supporting players and embrace their complimentary abilities by having them around. Something he considered a huge improvement.

By the time you read this, their last performance will have come and gone and Nordile will have screamed along to "I'm a Trashbag" with the deepest conviction. Oakland has long served as a gritty breeding ground for so many acts that never got their fair due or enough recognition, but with Uzi Rash, we recognize their ability to put Dylan in self-deprecating drag, to recycle a riff, rip a melody (sometimes a whole song title straight up), but to put their own "beach squelch shimmy" spin on it and make it exciting.

“Rock’n’roll has been mostly boring white boys with guitars. I am too, but I realize it and strive to acknowledge it and move on.” With that we take the boogie or, booji, as he’d say in stride and wait while Nordile casually contemplates his next music project because five years is up. **SFBG**

BY TAYLOR KAPLAN
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YEAR IN MUSIC Are we being punked? Is this all some kind of joke?

Upon first listen, the sound-world of Berlin-London duo Hype Williams (not the music-video director, mind you) is practically guaranteed to provoke a bewildered response. Incorporating half-baked hooks, brutishly cut-and-pasted samples, apathetic vocals, inept musicianship, crude effects, and grainy production into a gnarled, genreless mishmash, its approach gives off a superficial whiff of laziness and in consequence.

After further inspection, however, Hype Williams reveals itself as a vital, innovative force in modern music, paving the way for a new form of artistic synthesis in an age when information flows like unchecked tap water.

The impulse to pillage the art-world for scraps and fragments, and reassemble them within a new framework, (see: postmodernism) has a diverse history, from *The White Album* to the writings of Thomas Pynchon.

Hype Williams operates at the forefront of what I like to call “new postmodernism,” recycling musical idioms as a kneejerk response to the Internet’s constant outpouring of accessible information. Whereas pre-Internet postmodernism required relative effort, calculation, and resources to connect the dots between musical forms, anyone in 2012 with a laptop, a WiFi connection, a pirated copy of Ableton or Logic, and a Bandcamp account, was a legitimate artist, granted easy access to an infinite sea of musical possibilities.

Given the declining relevance of record labels, studios, expensive gear, marketing campaigns, and other barriers preventing would-be artists from crafting and distributing their work, it was easier and cheaper to be a recording artist/col-lagist in 2012 than ever before. Hype Williams explored the potential of this new musical landscape more relentlessly, and enthusiastically, than perhaps anyone else this past year, rendering it, in my view, 2012’s most essential musical entity.

Within the context of new postmodernism, Hype Williams’ 2012 output sounds less like goofy amateurism than an unfiltered current of creative energy. On this year’s *Black is Beautiful* LP, released by Hyperdub under the pseudonym Dean Blunt and Inga Copeland (which may, or may not, be their real names), haphazard beats and



DIGITAL SCRAPS AND



ANALOG CURIOSITIES

Hype Williams and the Internet wild

keyboard melodies are seemingly recorded in one take, prioritizing creative flow and forward movement over the refinement of previously committed ideas.

The tracks are generically titled (“Track 2,” “Track 8”), opting to skip ahead to the next project in lieu of assigning an identity to the last one. Each of the album’s 15 pieces is a non sequitur to the one before it, evoking the scatterbrained impatience brought on by the Internet age.

“Venice Dreamway” (the only properly titled track of the bunch) slaps a rollicking, free-jazz drum solo over an ominous synth drone, while “Track 8” strongly resembles an underwater level from Super Mario Bros.; “Track 10” is an extended, weed-addled dub workout, spilling over the 9-minute mark, while the 35-second “Track 6” consists of little more than a shambolic MIDI flute melody. Interestingly enough, “Track 2” is a cover of Bobby and Joe Emerson’s “Baby,” a ‘70s R&B obscurity that Ariel Pink’s Haunted Graffiti also reinterpreted on this year’s *Mature Themes*.

Highly regarded among DIY enthusiasts, Ariel Pink is often credited for rescuing postmodernism from the artistic elite, and thus providing the roadmap to Hype Williams’ aesthetic. In an interview this past September, I asked Pink to rattle off a list of favorite books, albums,

films, and visual artists: a request he (politely) declined. “Favorites? No,” he explained. “My aesthetic is too all-inclusive. That’s the best part, and the worst part about it. It doesn’t make me a very loyal fan of any one thing in particular. But, at the same time, I love everything.”

Aside from fuzzy, queasy texture, this “all-inclusive” philosophy is the primary link between Hype Williams’ and Ariel Pink’s output. Just as Pink’s kaleidoscopic lo-fi pop makes no judgments between “good” and “bad” musical influences, forcing the entire art-world through his sonic meat grinder, one can picture Hype Williams hoarding digital scraps and analog curiosities, recycling them indiscriminately into new forms.

United by a simultaneous love for, and indifference to, all forms of art, both Pink and Hype Williams seem motivated not by ironic detachment or hipster posturing, (see: Hippos In Tanks, Not Not Fun) but by the pure joy and freedom of using everything available.

Another proponent of the all-inclusive strategy, SF party curator Marco de la Vega, orchestrated a club night at Public Works this past April, headlined by Hype Williams, with additional sets by Gatekeeper, Teengirl Fantasy, and Total Accomplishment.

De la Vega described his aesthetic to the Guardian as “the embodiment of this idea that there is such a huge

cross-section between various musical genres, and particular production styles of music, so rap, electronic... post-dubstep, post-anything. There’s this huge intersection between all these scenes that doesn’t actually have, strangely, its own outlet.”

Named “Public Access,” the event set an ideal context for Hype Williams’ art, recognizing its position at the crossroads of musical approaches. The duo’s performance (its second US appearance, ever) was a wild success, the most engaging “laptop set” I’ve ever witnessed, and perhaps the best live show I saw in all of 2012.

With strobe lights flashing, and the stage enshrouded in fog, Blunt and Copeland were rendered completely invisible, reinforcing their mysterious public image, and keeping the specifics of their musical process under wraps.

Making full use of the club environment, and its thumping, punishing sonic capabilities, they delivered a seamless, hour-long barrage of heavy, industrial beats, cavernous drones, mysterious field recordings, and characteristically skewed melodies, with the occasional, approachable pop hook thrown in to provide a grounding influence.

With all too many live bands churning out unimaginative replications of their own studio output, Hype Williams’ set was striking, immersive, and wholly refreshing. Ear-splittingly loud, and physically exhausting, it exposed the dark underbelly of the post-everything, all-inclusive approach, daring the audience to submit to its overwhelming, cacophonous potential.

If *Black is Beautiful* exhibited the joyful liberation of new postmodernism, Blunt and Copeland’s live set was the equivalent of a system overload: inclusive to the point of devastation.

Between an LP for Hyperdub, a handful of web-only mixtapes, and a live SF performance for the ages, Hype Williams spent 2012 re-evaluating the significance, and egalitarian capacity, of postmodernism, in an age when anyone with a WiFi connection can go digital-dumpster-diving for musical scraps to quilt together as they please. As long as casual musicians keep on harnessing the vast creative potential at their fingertips, and “professionals” like Blunt and Copeland continue to expose the waning relevance of the art-world’s precious institutions, our culture of musicianship is bound to inch closer towards democracy. **SFBG**

For Taylor Kaplan’s Top 10 list, see Top 10s of 2012 on www.sfbg.com.

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YEAR IN MUSIC Local musicians, rappers, producers, and music writers sound off on the year's best songs, album releases, shows, personal triumphs, and local acts.

HANNAH LEW, GRASS WIDOW
TOP 10 OF 2012

1. Starting our own label HLR and releasing our own record (*Internal Logic*)
2. Total Control's LP
3. Touring with the Raincoats and singing "Lola" with them every night
4. Getting obsessed with Silver Apples
5. *Hollywood Nails*
6. Wymond Miles LP
7. Scrapers (band)
8. Sacred Paws (band)
9. Making eight music videos and losing my mind
10. Wet Hair's LP

ANTWON, RAPPER
TOP 10 2012 RAP JAMZ

1. DJ Nate, "Gucci Goggles"
2. Chief Keef, "Ballin"
3. French Montana, "Shot Coller"
4. Chippy Nonstop, "Money Dance" DJ Two Stacks remix
5. Cash Out, "Cashin' Out"
6. Future, "Turn on the Lights"
7. Gucci Mane, "Bussin Jugs"
8. Juicy J, "Drugged Out"
9. Lil Mouse, "Don't Get Smoked"
10. Lil Reese, "Traffic" feat. Chief Keef

MICHAEL KRIMPER, GUARDIAN
ENDLESS DESIRE LIST

1. Les Sins/"Fetch"/"12" (Jiaolong) Run, fall, catch your desire.
2. The Soft Moon/"Want"/Zeros (Captured Tracks) Infinite want, can't have it. O, ye of bad faith.
3. Frank Ocean/"Pyramids"/*channel ORANGE* (Def Jam) Pimping Cleopatra, whoring the pyramids.
4. Daphni aka Caribou/"Ye ye"/*Jiaolong* (Jiaolong) Affirmation on repeat.
5. Grimes/"Genesis"/*Visions* (4AD) Whatever, you know you like it.
6. Todd Terje/"Inspector Norse"/*It's the Arps* (Olsen/Smalltown Supersound) Inspecting never felt so good.
7. Burial/"Kindred"/*Kindred* (Hyperdub) Kindred outcasts, jealously desiring their solitude.
8. John Talabot/"Estiu"/*Fin* (Permanent Vacation) If a permanent vacation wasn't hell, this might be its soundtrack.
9. Purity Ring/"Obedear"/*Shrines* (4AD) Nothing pure in this abject need.
10. Kendrick Lamar/"A.D.H.D."/*good kid m.A.A.d city* (Interscope) Crack babies: she says, distracted, endless desire.

TYCHO, AKA SCOTT HANSEN
BAY AREA-AFFILIATED MUSIC ACTS

1. Toro Y Moi



2. Christopher Willits
3. Blackbird Blackbird
4. Jessica Pratt
5. Sam Flax
6. Ty Segall
7. Yalls
8. Doombird
9. Little Foxes
10. Dusty Brown

BEN RICHARDSON, GUARDIAN
METAL ALBUMS OF 2012

1. Dawnbringer, *Into the Lair of the Sun God* (Profound Lore)
2. Asphyx, *Deathhammer* (Century Media)
3. Woods of Ypres, *V: Grey Skies & Electric Light* (Earache)
4. Uncle Acid and The Deadbeats, *Blood Lust* (Metal Blade)
5. Pallbearer, *Sorrow And Extinction* (Profound Lore)
6. Windhand, *Windhand* (Forcefield Records)
7. Omens EP
8. Hour of 13, *333* (Earache)
9. Gojira, *L'enfant Sauvage* (Roadrunner)
10. Lord Dying, Demo

CALEB NICHOLS, CHURCHES
VINYL PURCHASED IN 2012, AND WHERE I PURCHASED THEM

1. The Shins, *Port Of Morrow* (Amazon — forgive me, I had a gift card.)
2. The Walkmen, *Heaven* (Urban Outfitters clearance — yeah, I know, but you can't beat brand-new vinyl for \$10.)

3. Various Artists, *Death Might Be Your Santa Claus* (Boo Boo Records, San Luis Obispo. My hometown record store.)
4. Ella Fitzgerald, *Live at Montreaux* (Boo Boo Records, San Luis Obispo)
5. Mahalia Jackson, *Christmas With Mahalia* (Abbot's Thrift, Felton, CA — Great thrift store in the Santa Cruz Mountains.)
6. Benjamin Britten/Copenhagen Boys Choir, *A Ceremony Of Carols* (Abbot's Thrift, Felton, Calif.)
7. Thurston Moore, *Demolished Thoughts* (Urban Outfitters clearance)
8. The Hunches, *Exit Dreams* (1234Go! Records, Oakland)
9. Various Artists/Angelo Badalamenti, *Wild At Heart* OST (Streetlight Records, Santa Cruz)
10. Tijuana Panthers, "Crew Cut" seven-inch (Picked up at show — Brick and Mortar Music Hall, San Francisco)

KACEY JOHANSING, SINGER-SONGWRITER
FAVORITE SONGWRITERS IN THE BAY AREA

1. Sleepy Todd
2. Tommy McDonald of The Range of Light Wilderness
3. Emily Ritz of Yesway and DRMS (biased opinion, I know)
4. Kyle Field of Little Wings
5. Alexi Glickman of Sandy's
6. Michael Musika
7. Bart Davenport
8. Indianna Hale
9. Jeffrey Manson
10. Sonya Cotton

HALEY ZAREMBA, GUARDIAN
CONCERTS OF 2012

1. El Ten Eleven at the New Parish
2. Good Old War at Slim's
3. Girls at Bimbo's
4. St Vincent and Tune-Yards at The Fox
5. Bomb the Music Industry! at Bottom of the Hill
6. Fucked Up at Slim's
7. Amanda Palmer and the Grand Theft Orchestra at the Fillmore
8. Ariel Pink at Bimbo's
9. Conor Oberst at the Fillmore
10. Titus Andronicus at the Great American Music Hall

CARLETTA SUE KAY, SINGER-SONGWRITER
BEST OF 2012

1. "See All Knows All," A Thing By Sonny Smith at The Lost Church
2. "Silent Music" music ephemera show at Vacation (651 Larkin) curated by Lee Reymore, opening party set by the Fresh and Onlys, after -party pot cookie monsters invade the Gangway
3. Dusty Stax & The Bold Italic Present: "Summer Soul Friday Night"
4. Wax Idol's Hether Fortune fronting the Birthday Party cover band at Vacation
5. Jessica Pratt's debut LP (Birth Records)
6. Bambi Lake at the Museum of Living Art
7. Pruno Truman, aka Heidi Alexander from the Sandwiches "Sleeping with the TV on" b/w Carletta Sue Kay "No, no" (Weird World)
8. Opening for Baby Dee at Brick & Mortar Music Hall

9. Kelley Stoltz's cover of "Sunday Morning" on *Velvet Underground and Nicoby Castle Face & Friends* (Castle Face).
10. Christopher Owens premieres *Lysandre* live at the Lodge.
11. Mark Eitzel's *Don't Be A Stranger* (Merge) and its accompanying promo video series. Featuring Grace Zabriskie, Neil Hamburger, Parker Gibbs et al.

EMILY JANE WHITE, MUSICIAN
SONGS OF 2012 BY FEMALE ARTISTS

1. "Spinning Centers" Chelsea Wolfe: *Unknown Rooms*
2. "Who Needs Who" Dark Dark Dark: *Who Needs Who*
3. "Oblivion," Grimes: *Visions*
4. "Old Magic" Marree Sioux: *Gift for the End*
5. "Apostle" Marissa Nadler: *The Sister*
6. "In Your Nature" Zola Jesus: seven-inch (w/ David Lynch Re-Mix)
7. "Silent Machine" Cat Power: *Sun*
8. "Moon in My Mind," Frankie Rose: *Interstellar*
9. "Serpents," Sharon Van Etten: *Tramp*
10. "Video Games," Lana Del Rey: *Born to Die*

MORNIN' OLD SPORT
FAVORITE ARTISTS/ALBUMS

1. Moons, *Bloody Mouth*
2. Patti Smith, *Banga*
3. Mykki Blanco, *Cosmic Angel: The Illuminati Prince/ss Mixtape*
4. ABADABAD, *The Wild EP*
5. Kendrick Lamar, *Good Kid m.A.A.d city*
6. Shady Hawkins, *Dead to Me*
7. Howth, *Newkirk*
8. Bikini Kill EP (reissue)
9. Sharky Coast, *Pizza Dreamz* demo
10. FIDLAR, *No Waves/No Ass* seven-inch

ROSS PEACOCK AND NATHAN TILTON, MWAHAHA
ALMOST TOP 10 ALBUMS

1. Air, *Le voyage dans la lune*
2. Naytronix, *Dirty Glow*
3. I Come To Shanghai, *Eternal Life Vol. 2*
4. Beak, >>
5. Steve Moore and Majeure, *Brainstorm*
6. Clipd Beaks, *Wake*
7. Brian Eno, *LUX*
8. Neurosis, *Honor Found in Decay*

ALMOST TOP 10 SHOWS

1. Pulp at the Warfield: Think that was this year. Cocker sings sexy
2. Red Red Red: just saw this guy play at a warehouse in Oakland...live house music made with actual hardware!
3. Flying Lotus at the Fox was pretty epic..... insane visuals.
5. Lumerians at the Uptown
6. Neurosis at the Fox: Fuck!
7. Deerhoof at SXSW maybe the best live band in the universe
8. Indian Jewelry at the Terminal strobe light universe

For more lists, visit www.sfbg.com **SFBG**

MISERY OVER MISTLETOE

..... Shotgun Players mount Tom Waits' 'Woyzeck' for the holidays

BY ROBERT AVILA
arts@sfbg.com

THEATER *Cabaret, The Threepenny Opera, Macbeth* — Berkeley's Shotgun Players has a record of bucking the feel-good trend in holiday shows. More often than not, this comes as a welcome reprieve from the exhausting regimen of glib seasonal cheer. This year marks a case in point, as director Mark Jackson and the company mount the Bay Area premiere of Tom Waits and Kathleen Brennan's musical adaptation of 19th century German literary giant Georg Büchner's *Woyzeck*. This version was originally conceived and staged in 2000, in Denmark, by American avant-garde director Robert Wilson (part of another creative triumvirate behind October's revival of *Einstein on the Beach* at Cal Performances).

Although written in 1836, *Woyzeck* (inspired by an 1821 murder trial) feels utterly contemporary at its core. It's the story of a poor, half-addled, half-haunted soldier who kills his faithless lover. Woyzeck (played by an aptly harried-looking, volatile yet achingly sympathetic Alex Crowther) just barely supports his girlfriend Marie (Madeline H.D. Brown) and their infant child by working as a servant to the local Captain (Anthony Nemirovsky) and by submitting to medical experiments at the hands of an avid Doctor (Kevin Clarke). Marie, though she seems to love him, is clearly troubled by Woyzeck's erratic behavior: symptoms of what today would be labeled PTSD. In Woyzeck's absence she succumbs to the seduction of a predatory Drum Major (Joe Estlack). Driven into a rage of jealousy and despair, Woyzeck stabs her to death. (Andy Alabran as dim-witted neighbor Karl; Kenny Toll as Woyzeck's half-sympathetic pal Andres; and a mellifluous Beth Wilmurt as neighbor and prostitute Margaret round out the cast.)

Woyzeck is technically an incomplete work: Büchner died of typhus (at a mere 23 years of age) before he could complete the play, as the brilliant young writer, medical student, and devoted pupil of the French Revolution was trying to stay one step ahead of arrest for his social revolutionary activities. Nevertheless, the work he left behind has a definite shape and integrity to it that have made it an irresistible part of the modern canon since its first production in 1913 — a prescient year for a prescient play, whose jagged edges, violent laughter and harrowing visions anticipate our own time and the dehumanizing machine that gets underway in earnest with the mechanized slaughter of 1914–18.

Woyzeck, the worried lover, is also the lowly servant-slave-guinea pig of hubristic, ridiculous, hypocritical authority. Although stressed and bemused by the Captain (played as a bloated man-child in Nemirovsky's spirited interpretation) and the Doctor (a maniacally cheerful deviant in Clarke's finely sculpted perfor-

mance), Woyzeck nevertheless manages moments of penetrating insight into the corruption of the "moral" order around him. Marie's pure-hearted vitality, meanwhile, underscores its own impossibility in an inhuman regime of naked exploitation — one only made possible, it seems, by an ideological smokescreen of "enlightened" values, progress, and moral uplift (concentrated, of course, in the wealthy).

The tale of this hapless soldier becomes a deeply resonant murder ballad in the hands of Waits and Brennan, a poignantly tragic love story that encompasses a wider wicked world in every beat and snaking melody. From the resounding opening theme, "Misery Is the River of the World," the music proves broodingly brilliant in its unfussy and crystalline poetry; alternately lilting, inebriating, and delicately forlorn in its inexorable pulse. An impressive five-member band (billed as Bob Starving and the Whalers) discharges its task with aplomb. Comprised of multi-instrumentalists Cory Wright, Josh Pollock, (musical director) David Möschler,

Ami Nashimoto, and Travis Kindred, the band perches on the second tier of Nina Ball's grimly urban split-level set behind the louche partition of a beaded curtain. The cast, meanwhile, renders respectable, if rarely exceptional, vocal treatments throughout. But the music is compelling enough that respectable works quite well.

Jackson (a Shotgun company member, and the principal conspirator behind last season's worthy premiere, *God's Plot*) takes a sure and playful approach to the staging, which pays off dramatically in several scenes (especially those involving the excellent performances by Estlack and Clarke). But the staging (including the costuming by Christine Crook) proves gratuitously naturalistic at times, drawing our attention in distracting directions through certain overloaded signifiers of status, like a fast food bag or, less intrusively, a candy bar that substitutes for a cigar (hey, sometimes a cigar is just a cigar). The almost perfunctory attempt to ground the action in an immediate American context also flitters across some of the line delivery, albeit only slightly, as when Marie (a generally solid and enchanting Brown) sings, in "A Good Man Is Hard to Find," of forgotten soldiers from forgotten wars. While it may make perfect sense at one level, the production's self-conscious emphasis on the here and now can also muddy the waters of a work that otherwise peers deep into the abyss of a much wider sea. **SFBG**

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THE AWFUL TRUTH

'The Central Park Five' examines a shocking crime — and its troubling outcome

BY CHERYL EDDY
cheryl@sfbg.com

FILM Early last week, the Academy of Motion Picture Arts and Sciences announced the 15-film shortlist from which the five Best Documentary nominees will be culled. There are some strong contenders — including *The Waiting Room*, set at Oakland's Highland Hospital — but two of 2012's highest-profile docs were oddly absent: Amy Berg's *West of Memphis* (which opens locally Feb. 8) and Ken Burns' *The Central Park Five*, which opens Friday. It might be ironic that both films are about injustice.

The exclusion of *Memphis* could simply be due to thematic fatigue. No amount of producer Peter Jackson's Middle-earth millions could massage away the fact that 2011's *Paradise Lost 3: Purgatory* — the final entry in Joe Berlinger and Bruce Sinofsky's series of West Memphis Three docs going back to 1996 — was nominated, and lost to a feel-good flick about high school football. (Atom Egoyan's narrative film based on the case is due in 2013.) The only chance for a WM3 doc to win an Oscar, it seems, will be if the real killers are ever discovered — in which case, place your bets on which movie will be made first: *Paradise Lost 4* or *West of Memphis 2*.

The case at the heart of *The Central Park Five* is different from the West Memphis ordeal in several notable ways: it was a rape and beating, not a triple murder; there were five teens convicted of the crime, not three; instead of "Satanic Panic," it had racial overtones (the victim was white; the accused were African American and Latino) inflamed by NYC's screaming-headline press; and no celebrities bothered to take up

the Central Park Five's cause, unless you count veteran documentary Ken Burns (who co-directed with his daughter, Sarah Burns, and David McMahon, Sarah's husband). Also, the real rapist *has* been found — his confession, corroborated by DNA evidence, is played at the beginning of the film — though he came forward after most of the accused had finished serving their time.

The filmmakers do well to contextualize the case, using news footage and interviews to reconstruct the mood of 1989 New York City. It hardly resembled its glittering present incarnation: there was a crack epidemic, rampant street crime, and an average of six murders a day. Even still, the Central Park jogger attack was sensational enough to spark intense, racially-biased media coverage; the fact that Antron McCray, Kevin Richardson, Raymond Santana, Korey Wise, and Yusef Salaam had *confessed* to the crime just exacerbated the public hysteria.

But as *The Central Park Five* makes clear, those confessions were coerced from scared young men who'd already been interrogated for several hours. As the accused recall in present-day interviews, they all had been in the park that night, as part of a larger group whose misdeeds included rock-throwing and harassing passers-by. There was no physical evidence tying them to the jogger (who had no memory of being brutalized), and the timeline of her assault and their movements in the park didn't quite line up. But "the confessions seemed genuine," remembers a juror. "It was hard to understand why anyone would make that kind of thing up."

None of the NYC police or prosecutors involved in the case are

interviewed in *The Central Park Five*. Two reasons: an ongoing civil rights lawsuit filed by the wrongfully convicted men (which now involves the filmmakers — in September, they were subpoenaed for footage of the accused discussing their confessions); and really, who wants to go on record admitting that they failed, and ruined multiple lives as a result? Unlike the WM3, the Central Park Five's "innocence never got the attention that their guilt did," historian Craig Steven Wilder points out. Academy Award nomination or not, *The Central Park Five* may help change that.

Like the injustice doc, another late 2012 trend is the presidential biopic. Weeks after the release of *Lincoln*, *Hyde Park on Hudson* arrives with a lighthearted (-ish) take on Franklin D. Roosevelt's 1939 meeting with King George VI (of stuttering fame) and Queen Elizabeth at FDR's rural New York estate. Casting Bill Murray as FDR is *Hyde Park*'s main attraction, though Olivia Williams makes for a surprisingly effective Eleanor.

But the thrust of the film concerns FDR's relationship with his cousin, Daisy — played by Laura Linney, who's relegated to a series of dowdy outfits, pouting reaction shots, and far too many voice-overs. The affair has zero heat, and the film is disappointingly shallow — how many times can one be urged to giggle at someone saying "Hot dogs!" in an English accent? — not to mention a waste of a perfectly fine Bill Murray performance. As that sideburned Democrat bellows in *Lincoln*, "Howwww dare you!" **SFBG**

THE CENTRAL PARK 5 opens Fri/14 in the Bay Area; **HYDE PARK ON HUDSON** opens Fri/14 in San Francisco.

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BY CAITLIN DONOHUE
caitlin@sfbg.com

STREET SEEN To the casual observer, it may have appeared as if I had taken a painful, rainy early morning Muni ride into SoMa for the sole purpose of eating plastic-wrapped Japanese pancakes filled with red bean paste in a chain store. But to adherents of the **Muji** phenomenon, I was actually witnessing the birth of cross-Pacific retail revolution.

"The minimalism of Muji fits San Francisco perfectly with what the city is trying to do with conservation," said store manager Eric Kobuchi, who was standing with the cash registers behind of him, and the sleepy-eyed attendees of the November 30th press preview and reception in front of him. His company was to open its first West Coast location (540 Ninth St., SF. www.muji.us) in an hour-and-a-half.

Among minimalism aficionados, this brand is paramount. Muji was born in 1980, originally as a line of 40 house and food items that were sold in Seiyu supermarkets. The name itself means "no label, quality goods." The items were cheap, but relatively high quality. These savings were possible, said the company, by simplifying packaging and production, and utilizing off-beat materials, like the parts of the fish near the head and tail for its canned fish.

Muji fans kindled to the line's recycled, plain packaging (the company has courted the "sustainable" label for decades). Being a Muji

consumer is an identity unto itself, at least according to the brands's brilliant ad campaigns. From a 256-page coffee table book of such endeavors presented to me at the preview: "Muji tries to attract not the customer who says 'This is what I want,' but rather the one who says, rationally, 'this will do.'"

Zen. Today, Muji's selection is an Ikea-Gap mélange. The San Francisco location, says Azami, has a similar, but smaller product selection (minus the food -- tight regulations here make importing comestibles complicated), and the same layout and presentation as its Japanese stores. I don't doubt that little changes have been made to the Muji formula for its West Coast audience — during the press preview, display prices for some of the stock were still only visible in yen.

Muji is but one simple, made-from-recycled-material package in a shopping bag full of newish Japanese brands to hit the Bay Area. Daiso, in my eyes the epitome of dollar (or rather 100 yen, roughly \$1.50) store excellence, has been plying lunch boxes, fake eyelashes, party wigs, and stationary on the West Coast since 2005. It has several stores from SF to Milpitas (SF locations at 570 Market and 22 Japantown Peace Plaza).

We have homegrown Japanese retailers as well. Lounging in a bright office lined with shelves of Japanese comics, Seiji Horibuchi explained to me how he came to open retail complex **New People** (1746 Post, SF. www.newpeople-world.com) in the heart of San Francisco's Japantown.

NO BRAND

Dressed in head-to-toe Sou Sou, a neo-traditional line of Japanese worker comfortwear whose signature item is its brightly patterned split-toe shoes, Horibuchi says he moved to the city in 1975, and started his anime-manga publishing house Viz Media in his adopted city in 1986. Viz Pictures, a distribution company for Japanese films followed, and then New People was born, originally as a movie theater at which to play Viz titles.

But the project grew, and by its opening in 2009, the J-pop mall included a gift shop, art gallery, and entire floor of Japanese fashion brands like Sou Sou and the babydoll goth Lolita brand Baby, the Stars Shine Bright.

New People is a bit different than the new megachains in town, however. Even the casual visitor can tell Horibuchi's inventory couldn't have come from any other country — unlike a lot of Muji's stock, comprised of simply-universal products, most of New People's vinyl dolls, high design flatware, and frilly babydoll bonnets could really have

only come from Japan.

But Horibuchi understands why brands like Muji choose San Francisco for their debut on this side of the country. "We're more open to foreign culture," he says. "San Francisco is very flexible, livable."

Plus, Asian Americans make up nearly 36 percent of the city's population — and that ratio has grown in recent years. Companies know that many residents are already familiar with their brand, Horibuchi says. "I'm sure they've done enough marketing research."

A company that has certainly done its marketing research is **Uniqlo**, which opened a popup shop (117 Post, SF) this summer, then a full-size West Coast flagship store (111 Powell, SF) in Union Square in October. In its opening weeks, the latter attracted 100-plus-person lines of shoppers with cheaply-priced rainbows of colored denim and ultralight down jackets.

In a calm moment on a busy holiday shopping day, I got a chance to talk with Uniqlo's John "Jack" Zech, a "superstar store manager" according to a publicist that sat with us while we talked.

The three of us had a view of Uniqlo's specially-designed-for-SF "magic mirror" (put on a down jacket, press a button, and the hue of your garment in the reflection shifts through the line's different colors), its staircase of melting rainbow tones, and slowly rotating armies of mannequins clad in ski-ready fashions, ensconced in glass cases.

Zech worked in Uniqlo's Japanese locations for months

before the SF stores opened, and he says the company's goal is to bring the Japanese concept of supreme customer service, *irashai mase*, to the rest of the world.

When you walk into Uniqlo, a person in a *happi* day kimono greets you warmly. But other than that, I couldn't see much of a difference between the cheery sales staff there versus that of any of the other chain stores in the neighborhood.

You won't find *happi* on sale at Uniqlo. Instead, its affordably-priced cashmere, "Heat Tech" clothing — that I promise you, actually tingles and heats your skin up — and \$9.90 packable raincoats (the only clothing item made specifically for the SF store) dominate the sales floor.

In 2010, the company's official language switched to English. All managerial staff worldwide is required to speak it. "We found that people basically need the same things in Japan, France, London, here," chirps Kech. "[CEO] Tadashi Yanai thinks we can improve the world by being a global company."

Which snapped me out of the reverie I'd been lulled into by banks of \$29.90 beige boot-cuts. Are Uniqlo and Muji really all that different than the globalized brands from the United States? Walmart, after all, has store greeters.

"If the product is good, it will sell," regardless of geography, Horibuchi told me. These big brands have real cute stuff (admittedly, I would like to draw Santa's attention to Muji's \$38 cardboard MP3 speakers.) But you're not being worldly by shopping at them, though you are being globalized. **SFBG**

MUSIC LISTINGS

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 12

ROCK/BLUES/HIP-HOP

Astronautalis, Busdriver, Jel Elbo Room. 9pm, \$14.
Big Long Now, Ghost Parade, Stab City, Light Thieves Hemlock Tavern. 8:30pm, \$6.
Cosmic Suckerpunch, Golden Hearts, Illusions of Self Bottom of the Hill. 9pm, \$10.
Grouch and Eligh, Mistah F.A.B., PROF, DJ Fresh

Regency Ballroom. 8pm, \$22.
Horse Feathers, Frank Fairfield Independent. 8pm, \$15.
Keith Crossan Blues Showcase with Annie Sampson Biscuits and Blues. 8pm, \$15.
JD McPherson, West Coast Ramblers Slim's. 8pm, \$21.
Terry Savastano Johnny Foley's. 9pm, free.

JAZZ/NEW MUSIC

Gennaro's Wax Trio 144 King Art Cafe, SF; www.144kingcafe.com. 6-9pm, \$10.

FOLK/WORLD/COUNTRY

James Houlahan Plough and Stars. 9pm.
"Night of Percussion" El Rio. 10pm. With



RIFFAT SULTANA PLAYS THE RED POPPY ARTHOUSE SUN/16.

Falkortet, William Winant Percussion Group.
Al Stewart Yoshi's SF. 8pm, \$22.
Timba Dance Party Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 10pm, \$5.

THURSDAY 13

ROCK/BLUES/HIP-HOP.

Anthem Johnny Foley's. 9pm, free.
Robin Applewood, Sol Tevel, La Gente Brick and Mortar Music Hall. 9pm, \$10-\$13.
Beachwood Sparks Chapel, 777 Valencia, SF; www.thechapelsf.com. 8:30pm, \$12-\$15.
Kim Boekbinder, Artemis DNA Lounge. 9pm, \$10.
Sam Chase and the Functional Alcoholics,

Sleeping Giant Cafe Du Nord. 8:30pm, \$10-\$12.
Mark Eitzel and Paula Frazer Lucky Horseshoe, 453 Cortland, SF; www.luckyhorseshoebar.com. 9pm, free.
Exquisite Corps, Warbler, Ash Thursday Bottom of the Hill. 9pm, \$8.
Jenni and the Jerks, Slippery Slope, Panhandlers Thee Parkside. 9pm, \$5.
Lamb of God, In Flames, Hellyeah, Sylosis Regency Ballroom. 7pm, \$42.
MOFO Party Band Biscuits and Blues. 8 and 10pm, \$15.
Willy Moon, popscene DJs Rickshaw Stop. 10pm, \$13-\$15.
Oceanography, Swells, Wilding Hemlock Tavern. 8:30pm, \$6.
Passenger, Kate Earl Slim's. 9pm, \$15.
"Thrill Jockey Records 20th Anniversary Show" Independent. 8pm, \$18.
12th Planet, Borgore, Krewella, Two Fresh Regency Ballroom. 8pm, \$35-\$45.

FOR MORE ARTS CONTENT VISIT
SFBG.COM/PIXEL_VISION

JAZZ/NEW MUSIC

Natasha Miller's Holiday Concert Yoshi's SF. 8pm, \$20.

FOLK/WORLD/COUNTRY

Fiesta Flamenca Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 6pm, \$15.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-\$7.
Base: Holiday Payback with Cassy Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$10.
Ritual Dubstep Temple. 10pm-3am, \$5. Trap and bass.
Tropicana Madrone Art Bar. 9pm, free.

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ROCK/BLUES/HIP-HOP

Aquabats, Suburban Legends, Kepi Ghoulie Slim's. 8pm, \$19-\$20.
Big Blue Soul Revue Giordano Bros., 303 Columbus, SF; (415) 397-2767. 9pm, free.
Case Studies, Bolas, David Enos Hemlock Tavern. 9:30pm, \$7.
Chris Robinson Brotherhood Great American Music Hall. 9pm, \$31.
George Clinton and Parliament Funkadelic Yoshi's SF. 8pm, \$45; 10:30pm, \$45.
"Concert to Ban Fracking in California" Inner Mission, 2050 Bryant, SF; bit.ly/frackingconcert. 8pm, \$15.
Dragon Smoke, William Magid Band Independent. 9pm, \$30.
Derick Hughes with Keith Crossan Band Biscuits and Blues. 8 and 10pm, \$20.
Limbeck, Reubens Accomplish, Trapper Schoepp and the Shades Bottom of the Hill.

9pm, \$12.
Night Beats, Mallard, Cool Ghouls, Woolen Men Brick and Mortar Music Hall. 9pm, \$5-\$8.
Graham Parker and the Rumour Fillmore. 8pm, \$35.
Poor Moon, Pure Bathing Culture, Lia Rose Rickshaw Stop. 9pm, \$10-\$12.
"Star 103 Jingle Bell" with Adam Lambert, One Republic Regency Ballroom. 8pm, \$42.50-\$59.50.
Tall Shadows Johnny Foley's. 9pm, free.

JAZZ/NEW MUSIC

Erik Jekabson Red Poppy Arthouse. 8pm, \$15.

FOLK/WORLD/COUNTRY

Forro Brazuca Elbo Room. 10pm, \$10.
Silver Threads, Utmost Something, Fiver Brown's Good Sinners Plough and Stars. 9pm, \$6-\$10.

DANCE CLUBS

Heartbeat John Collins, 138 Minna, SF; www.john-collins.com. 9pm.
Indie Slash Amnesia. 10pm. With DJ Danny White.
Old School JAMZ El Rio. 9pm.
Roger Sanchez Vessel, 85 Campton Place, SF; www.vesself.com. 10pm, \$15.

SATURDAY 15

ROCK/BLUES/HIP-HOP

Bay Area Heat Johnny Foley's. 9pm, free.
Chris Robinson Brotherhood Great American Music Hall. 9pm, \$31.
George Clinton and Parliament Funkadelic Yoshi's SF. 8pm, \$45; 10:30pm, \$45.
Family Folk Explosion, Ash Reiter, Fpodbpod Cafe Du Nord. 8:30pm, \$10.

Fast Times Top of the Mark, 999 California, SF; www.topofthemark.com. 8pm, free.
Hottub, Frail, Breakdown Valentine Rickshaw Stop. 9pm, \$15.
Lee Huff, Greg Zema, Randy Johnny Foley's Dueling Pianos. 9pm, free.
Motet, DJ K-Os Independent. 9pm, \$25.
Nerv, Wots, Divvys, Basements El Rio. 10pm, \$7.
Parov Stelar Trio Regency Ballroom. 9pm, \$27.
Religious Girls, Free Moral Agents, Hawk Jones Hemlock Tavern. 9:30pm, \$7.
Rock Soup Ramblers Riptide. 9:30pm, free.
Scene of Action, Chaw, Abatis Bottom of the Hill. 9pm, \$10.
Sista Monica Biscuits and Blues. 8 and 10pm, \$22.
Strong Like Bull, Oceanroyal, Sunrunners, Clowncar Slim's. 8:30pm, \$13.
Supersuckers, Flexx Bronco, Atom Age Thee Parkside. 9pm, \$15.
"Twass the Last Night of Hanukkah" Brick and Mortar Music Hall. 9pm, \$15-\$18.

FOLK/WORLD/COUNTRY

Ben Brown, Aaron Ford, Kara Goslin Plough and Stars. 9pm.
Tango No. 9 Red Poppy Art House. 8pm, \$12-\$20.
Zouk and Kozumba, DJ RKnZ Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 9pm, \$5-\$10.

DANCE CLUBS

Bootie SF: Santacon After-Party DNA Lounge. 9pm, \$10-\$15.
Fringe Madrone Art Bar. 9pm, \$5.
OK Hole Amnesia. 9pm.
Radio Franco Bissap, 3372 19th St, SF; (415) 826 9287. 6 pm.
Saturday Night Soul Party Elbo Room. 10pm, \$5-\$10.
Scotty Boy Vessel, 85 Campton Place, SF; www.vesself.com. 10pm, \$20-\$30.
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BUCKETHEAD

MUSIC LISTINGS

CONT>>

Smiths Party Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, \$5.
Sultan and Ned Shepard Ruby Skye. 9pm, \$25.

SUNDAY 16

ROCK/BLUES/HIP-HOP

Annie Girl and the Flight, Cave Clove, Eight Belles Brick and Mortar Music Hall. 9pm, \$5-\$8.
Chris Robinson Brotherhood Great American Music Hall. 9pm, \$31.
Mallard, Spyral, Drinking Flowers, Adult Books Thee Parkside. 8pm, \$7.
Rolando Morales Biscuits and Blues. 7 and 9pm, \$15.
"Norton Records Benefit" Elbo Room. 2-7:15pm, \$7-\$10.
Sanguis Imperem, Kommandant, Black Fucking Cancer, Pale Chaline, Minenwerfer DNA Lounge. 8pm, \$13.
Terry Savastano Johnny Foley's. 9pm, free.
White Buffalo, Arann Harris and the Farm Band Slim's. 8pm, \$15.
Your Heart Breaks, Nana Grizol, Dave End, Quiet Coyote Hemlock Tavern. 6pm, \$7.
Greg Zema vs Lee Huff Johnny Foley's Dueling Pianos. 9pm, free.

JAZZ/NEW MUSIC

Jackie Ryan Bliss Bar, 4026 24th St, SF; www.blissbarsf.com. 4:30pm, \$10.

FOLK/WORLD/COUNTRY

Brazilian and Beyond Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com. 6:30pm, free.
Don Dilego Hotel Utah. 9pm.
Hillbilly Swing with B Stars Amnesia. 9pm, \$7.
Darcy Noonan, Richard Mandel, Jack Gilder Plough and Stars. 9pm.
Riffat Sultana Red Poppy Art House. 7pm, \$10-\$15.

DANCE CLUBS

Beats for Brunch Thee Parkside. 11am, free.
Dub Mission Elbo Room. 9pm, \$6.
Hero Christmas Tea Dance: Tony Moran, Liam Keegan Ruby Skye. 6pm-midnight, \$20.

MONDAY 17

ROCK/BLUES/HIP-HOP

Dee Dee and Brandon Rickshaw Stop. 8pm, \$15.
Mighty Diamonds, Yellow Wall Dub Squad, Melodians Independent. 9pm, \$20.
Odd Nossdam, Modern Maler, Mono/Poly, Monbon Elbo Room. 9pm, \$8.
Terry Savastano Johnny Foley's. 9pm, free.
Trash Talk, Mellowhype, Antwon DNA Lounge. 9pm, \$15.

FOLK/WORLD/COUNTRY

Fat Opie Osteria, 3277 Sacramento, SF; www.osteriasf.com. 7pm, free.

DANCE CLUBS

Death Guide DNA Lounge. 9:30pm, \$3-\$5.
M.O.M. Madrone Art Bar. 6pm, free.
Soul Cafe John Collins Lounge, 138 Minna, SF; www.johncolins.com. 9pm.

TUESDAY 18

ROCK/BLUES/HIP-HOP

Big Black Delta Brick and Mortar Music Hall. 9pm, \$9-\$12.
El Vez Mex-mas Independent. 8pm, \$17.
Kinky Friedman, Brian Molar Cafe Du Nord. 8pm, \$25.
Jared Griffin, Avi Vinocur, Kelly McFarling Bottom of the Hill. 9pm, \$8.
Howell Devine Biscuits and Blues. 8 and 10pm, \$15.
Live Evil, Bite, Modern Kicks, DJ Love Gun Knockout. 9:30pm, \$6.
Major Powers and the Lo-Fi Symphony Amnesia. 9pm.
Stan Erhart Band Johnny Foley's. 9pm, free.
Station and the Monster, 100%, Ugly Winner Hemlock Tavern. 8:30pm, \$6.
Sun O))) Mezzanine. 9pm.
Sweatlodge, Big Drag, Schande, Night Call El Rio. 8pm, \$5. **SFBG**

STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THEATER

OPENING

Brian Copeland's The Jewelry Box ... A Genuine Christmas Story Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$20-50. Opens Fri/14, 8pm. Runs Fri, 8pm; Sat, 5pm. Through Dec 29. Copeland remembers his Oakland childhood in this family-friendly holiday show.
Crones for the Holidays Stage Werx, 446 Valencia, SF; www.crackpotcrones.com. \$20. Opens Sat/15, 3pm. Runs Sat, 3 and 8pm; Sun, 3pm. Through Dec 30. Terry Baum and Carolyn Myers (a.k.a. the Crackpot Crones) perform their new sketch comedy and improv show.
Scrooge: The Haunting of Ebenezer Boxcar Theatre Studios, 125A Hyde, SF; www.boxcartheatre.org. \$16. Opens Wed/12, 8pm. Runs Wed-Sat, 8pm; Dec 24 and 30, 5pm. Through Dec 30. Jeff Garrett stars in a solo take on the Dickens classic, presented by Boxcar Theatre.

BAY AREA

Big Bubbly Holiday Spectacle with Louis Pearl, the Amazing Bubble Man Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$8-50. Sun and Dec 26-29, 11am. Through Jan 6. Holiday-themed, kid-friendly show with bubble whisperer Louis Pearl.
Wavy Gravy and His Guided Mistletoes Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$15-50. Opens Thu/13, 8pm. Runs Thu-Sat, 8pm; Sun, 3pm. Through Dec 23. The activist legend shares stories and holiday cheer.

ONGOING

A Christmas Carol Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-95. Tue-Sat, 7pm (no evening performance Tue/18; also 2pm matinees Wed/12, Sat/15, and Dec 21 and 22; Sun, 5:30pm (also 1pm matinees Sun/16 and Dec 23); Dec 24, 1pm. Through Dec 24. American Conservatory Theater's annual holiday performance features James Carpenter as Scrooge.
Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.
The Golden Girls: The Christmas Episodes Victoria Theatre, 2961 16th St, SF; www.transhack.com. \$30. Thu-Sat, 8pm; Sun, 7pm. Through Dec 30. Four drag queens + *The Golden Girls* + Christmas = holiday magic.
Hedwig and the Angry Inch Boxcar Playhouse, 505 Natoma, SF; www.boxcartheatre.org. \$25-35. Wed-Sat, 8pm (also Sat, 5pm). Through Jan 26. Boxcar's popular production of John Cameron Mitchell's glam-rock musical returns, starring a rotating cast of Hedwigs.
History: The Musical Un-Scripted Theater, 533 Sutter, SF; www.un-scripted.com. \$10-20. Thu-Sat, 8pm. Through Dec 22. The Un-Scripted Theater Company performs "an unscripted romp through Western history."
Hysterical, Historical San Francisco: Holiday Edition Alcove Theater, 414 Mason, Ste 502, SF; www.thealcovetheater.com. \$25-40. Fri-Sat and Dec 26-31, 9pm. Through Dec 31. Comedian Kurt Weitzmann takes on San Francisco history, adding some holiday flair along the way.

The Marvelous Wonderettes New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$27-46. Wed-Sat, 8pm; Sun, 2pm (no show Dec 23). Through Jan 13. New Conservatory Theatre Center performs Roger Bean's 1950s pop-hit musical.
"A Minor Cycle: Five Little Plays in One Starry Night" NOHspace, Project Artaud, 2840 Mariposa, SF; www.theatreofyugen.org. \$10-30. Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 1pm. Through Dec 30. Theatre of Yugen presents the world premiere of five one-act plays based on tales of childhood, interpreted through traditional Japanese artistry.
The New California Traveling Jewish Theater, 470 Florida, SF; www.pianofight.com. \$20-25. Wed,

CRONES FOR THE HOLIDAYS

PHOTO BY LIZ PAYNE

8pm. Through Dec 19. PianoFight Productions' female-centric sketch comedy group ForePlays presents an all-new variety show.
Open Shotwell Studios, 3252 19th St, SF; www.brownpapertickets.com. \$20. Fri/14-Sat/15 and Mon/17, 8pm. A married couple decides to open up their relationship in Back Alley Theater and Footloose's production of Jeff Debillion's comedy for mature audiences.
Pal Joey Eureka Theatre, 215 Jackson, SF; www.42ndstreetmoon.org. \$25-75. Wed/12, 7pm; Thu/13-Fri/14, 8pm; Sat/15, 6pm; Sun/16, 3pm. 42nd Street Moon performs the Rodgers and Hart classic.
The Rainmaker Shelton Theater, 533 Sutter, SF; www.sheltontheater.org. \$38. Fri-Sat, 8pm. Through Dec 22. Shelton Theatre performs N. Richard Nash's classic drama.
"The San Francisco Olympians Festival" Exit Theater, 156 Eddy, SF; www.sfolympians.com. \$10. Wed-Sat, 8pm (also Sat, 2pm). Through Dec 20. This 12-night festival features brand-new plays by Bay Area writers, each based on one of the 12 Olympian gods of ancient Greece.
Speed-the-Plow Actors Theatre of San Francisco, 855 Bush, SF; www.actors theatresf.org. \$26-38. Wed-Sat, 8pm. Extended through Dec 21. Actors Theatre of San Francisco performs the David Mamet drama.
The Submission New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed/12-Sat/15, 8pm; Sun/16, 2pm. New Conservatory Theatre Center performs Jeff Talbott's drama about a playwright who falsifies his identity when he enters his latest work into a prestigious theater festival.

BAY AREA

Big River TheatreWorks, 1305 Middlefield, Palo Alto; www.theatreworks.org. \$23-73. Tue-Wed, 7:30pm; Thu-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Dec 30. TheatreWorks performs the Tony-winning musical based on Mark Twain's Huck Finn stories.
Dracula Berkeley Community Church, 1802 Fairview, Berk; www.infernotheatre.org. \$12-25. Thu/13 and Sat/15-Sun/16, 8pm; Fri/14, 9pm. Inferno Theatre Company performs Giulio Cesare Perrone's adaptation of the Bram Stoker classic.
The White Snake Berkeley Repertory Theatre, Roda Theatre, 2025 Addison, Berk; www.berkeleyrep.org. \$29-99. Tue and Thu-Sat, 8pm (also Sat and Thu/13, 2pm); Sun, 2 and 7pm. Through Dec 23. In Mary Zimmerman's *The White Snake*, nothing is quite as it seems. A mysterious stranger and her faithful servant are, in reality, a pair of shape-shifting serpents, the humble village pharmacy they build (with stolen money) is a front for their magical healing powers, a venerated Buddhist Abbott is actually a small-minded tyrant with a remarkably unholy obsession. Based on a Chinese myth dating to the 10th century, elements of "The White Snake" can be found in other mythologies around the world — from the biblical tempter in the Garden of Eden, to the healer snakes of Asclepius. However, in accordance with the tale's historical evolution, from horror story to romance, Zimmerman's treatment focuses mainly on the unusual love affair between Madame White (Amy Kim Waschke) and her karma-selected husband Xu Xian (Christopher Livingston). Weaving together fanciful design (a rainfall of ribbons, parasol puppetry, elegant period costuming and evocative video), elements of Chinese drama (amusingly described by narrators as they take place on stage), and a stirring reflection on the transformative power of love, complete with themes of self-sacrifice and endless fidelity, *The White Snake*, is a delicately-rendered fairytale which may not offer a way to enlightenment, but certainly clears a path to the heart. (Gluckstern) **SFBG**





A BOY COMES OF AGE IN 1968 HAIFA IN *THE MATCHMAKER*.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

Any Day Now In 1970s West Hollywood, flamboyant drag queen Rudy (Alan Cumming) and closeted, newly divorced lawyer Paul (Garret Dillahunt) meet and become an unlikely but loving couple. Their opposites-attract bond strengthens when they become de facto parents to Marco (Isaac Leyva), a teen with Down syndrome left adrift when his party-girl mother (Jamie Anne Allman) is arrested. Domestic bliss — school for Marco with a caring special-education teacher (Kelli Williams); a fledgling singing career for Rudy (so: lots of crooning, for Cumming superfans) — is threatened by rampant homophobia, so Rudy and Paul must conceal their true relationship from Paul's overbearing boss and the other parents at Marco's school. When the secret gets out, the fact that Marco is being well cared-for matters not to the law; he's immediately shunted into a foster home while Paul and Rudy battle the court for custody. Actor-turned-director and co-writer Travis Fine (2010's *The Space Between*) guides a veteran cast through this based-on-true-events tale, with sensitive performances and realistic characterizations balancing out the story's broader strokes. (1:43) *Embarcadero, Smith Rafael*. (Eddy)

The Central Park Five See "The Awful Truth." (1:59) *Embarcadero, Shattuck*.

The Hobbit: An Unexpected Journey Peter Jackson returns to Tolkien with the first of three movies about the epic adventures of Bilbo Baggins (Martin Freeman). (2:50) *California, Cerrito, Marina, Presidio*.

Hyde Park on Hudson See "The Awful Truth." (1:35) *Clay, Embarcadero*.

The Matchmaker In 2006, amid ongoing conflict with Lebanon, an Israeli novelist learns he's received an unexpected inheritance from a man he knew in 1968, the summer before he turned 16. Most of Avi Nesher's *The Matchmaker* takes place during those golden months in Haifa, when young Arik (Tuval Shafir) — lover of Dashiell Hammett, son of Holocaust survivors — takes a job working for a charismatic but vaguely shady matchmaker (comedian Adir Miller, who won the Israeli equivalent of a Best Actor Oscar), following potential clients to assure their quest for love is on the level. His exciting new gig whisks the budding writer out of middle-class monotony and introduces him to a wealth of colorful "Low Rent district" types; he also nurses a raging crush on his best friend's free-spirited American cousin. Mostly a gently nostalgic tale, *The Matchmaker* also offers an unusual take on the Holocaust, viewing it from two decades later and using its

looming memory to shape the characters who experienced it firsthand — as well as members of the younger generation, like Arik, who pages through *The House of Dolls* to learn more, even as he refers to the concentration camp where his father was held as simply "there." (1:52) *Opera Plaza*. (Eddy)

ONGOING

Anna Karenina Joe Wright broke out of British TV with the 9,000th filmed *Pride and Prejudice* (2005), unnecessary but quite good. Too bad it immediately went to his head. His increasing showiness as director enlivened the silly teenage-superspy avenger fantasy *Hanna* (2011), but it started to get in the way of *Atonement* (2007), a fine book didn't need camera gymnastics to make a great movie. Now it's completely sunk a certified literary masterpiece still waiting for a worthy film adaptation. Keira Knightley plays the titular 19th century St. Petersburg aristocrat whose staid, happy-enough existence as a doting mother and dutiful wife (to deglammed Jude Law's honorable but neglectful Karenin) is upended when she enters a mutually passionate affair with dashing military officer Count Vronsky (Aaron Taylor-Johnson, miscast). Scandal and tragedy ensue.

There's nothing wrong with the screenplay, by Tom Stoppard no less. What's wrong is Wright's bright idea of staging the whole shebang as if it were indeed staged — a theatrical production in which nearly everything (even a crucial horse race) takes place on a proscenium stage, in the auditorium, or "backstage" among riggings. Whenever we move into a "real" location, the director makes sure that transition draws attention to its own cleverness as possible. What, you might ask, is the point? That the public social mores and society Anna lives in are a sort of "acting"? Like wow. Add to that another brittle, mannered performance by Wright's muse Knightley, and there's no hope of involvement here, let alone empathy — in love with its empty (but very prettily designed) layers of artifice, this movie ends up suffocating all emotion in gilded horseshit. The reversed-fortune romance between Levin (Domhall Gleeson) and Kitty (Alicia Vikander) does work quite well — though since Tolstoy called his novel *Anna Karenina*, it's a pretty bad sign when the subsidiary storyline ends up vastly more engaging than hers. (2:10) *Albany, Metreon, Piedmont, Sundance Kabuki*. (Harvey)

Chasing Ice Even wild-eyed neocons might reconsider their declarations that global warming is a hoax after seeing the work of photographer James Balog, whose images of shrinking glaciers offer startling proof that our planet is indeed being ravaged by climate change (and it's getting exponentially worse). Jeff Orlowski's doc follows Balog and his Extreme Ice Survey team as they brave cruel elements in Iceland, Greenland, and Alaska, using time-lapse cameras to record glacier activity, some of it quite dramatic, over months and years. Balog is an affable subject, doggedly pursuing his work even after multiple knee surgeries make him a less-than-agile hiker, but it's the photographs — as hauntingly beautiful as they are alarming — that make *Chasing Ice* so powerful. Could've done without Scarlett Johansson crooning over the end credits, though. (1:15) *Embarcadero, Shattuck*. (Eddy)

In the Family With a running time of just under three hours, writer-director-star Patrick Wang's *In the Family* rewards patient viewers with its quietly observed tale of a man battling for custody of his son. Wang's debut feature has already earned local acclaim, picking up both the Best Narrative Feature Award and the Emerging Filmmaker Award at the 2012 San Francisco International Asian American Film Festival. It returns in an expanded engagement right when Hollywood is rolling out its flashiest year-end fare, which *In the Family* neither resembles nor aspires to resemble; its story unfolds via remarkably low-key scenes, most of which are shot using extremely long single takes. Not many films, even self-produced indie dramas, dare allow so much breathing room into each sequence. This technique works, for the most part, because the story is so compelling. Joey (Wang) and Cody (Trevor St. John) are a well-matched couple in small-town Tennessee, busy

with jobs — Joey's a contractor; Cody's a teacher — and raising six-year-old Chip (Sebastian Brodziak). When tragedy strikes, and Cody is killed, Chip, who is Cody's biological son, is placed in the care of the late man's sister, Eileen (Kelly McAndrew). It's weighty stuff, but Wang avoids typical melodrama clichés to convey the depths of his character's despair; the film's sole contrivance is containing most of its last act in a deposition scene, complete with a cartoonishly slick lawyer whose cruel questions make sure the viewer knows that homophobia (and racism) are both themes here. It's a bottom-heavy ending to a film that otherwise prefers observing at a distance, using its long, wordless scenes to convey delicate, organically-shifting emotions. (2:49) *Roxie*. (Eddy)

Playing For Keeps Not a keeper: the marketing imagery that makes Gerard Butler look like an insufferable creep with bad hair. Dennis Quaid, seen in a small pic toward the base of the *Playing For Keeps* poster, gets that thankless role instead in this family-oriented rom-

com, which is better than some while still being capable of eliciting very audible yawns from an audience supposedly primed for cutesy hijinks. Butler is George Dryer, a onetime pro soccer star now on the decline yet desperately seeking his next opening — a career as a sportscaster. To get there he has to run a networking gauntlet called coaching children's soccer, which he gets roped into by ex Stacie (Jessica Biel) and spawn Lewis (Noah Lomax). The ankle biters are the least of his problems: more challenging are hot 'n' horny soccer moms like TV sports vet Denise (Catherine Zeta-Jones), cry-face Barn (Judy Greer), and desperate trophy housewife Patti (Uma Thurman), who's saddled with all-American a-hole Carl (Dennis Quaid). The charisma-oozing George has to practically fight them off, while somehow shooting for that family-first goal. With its sex farce tendencies, rom-com DNA, and vaguely sour attitude toward hard-up moms, hot or not, I'm not sure

CONTINUES ON PAGE 32 >>

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FILM LISTINGS

CONT>>

who *Playing For Keeps* is really making a play for — perhaps married ladies looking for date-night possibilities and some shirtless Butler action? Projecting believability even under the most plausibility-taxing circumstances, Butler manages, as always, to be the best thing in the movie, though it seems like less of an achievement when his projects tend toward mediocrity. (1:46) *Metreon*, 1000 Van Ness, Shattuck. (Chun)

Silver Linings Playbook After guiding two actors to Best Supporting Oscars in 2010's *The Fighter*, director David O. Russell returns (adapting his script from Matthew Quick's novel) with another darkly comedic film about a complicated family that will probably earn some gold of its own. Though he's obviously not ready to face the outside world, Pat (Bradley Cooper) checks out of the state institution he's been court-ordered to spend eight months in after displaying some serious anger-management issues. He moves home with his football-obsessed father (Robert De Niro) and worrywart mother (Jacki Weaver of 2010's *Animal Kingdom*), where he plunges into a plan to win back his estranged wife. Cooper plays Pat as a man vibrating with troubled energy — always in danger of flying into a rage, even as he pursues his forced-upbeat "silver linings" philosophy. But the movie belongs to Jennifer Lawrence, who proves the chops she showcased (pre-*Hunger Games* megafame) in 2010's *Winter's Bone* were no fluke. As the damaged-but-determined Tiffany, she's the left-field element that jolts Pat out of his crazytown funk; she's also the only reason *Playbook*'s dance-competition subplot doesn't feel eye-rollingingly clichéd. The film's not perfect, but Lawrence's layered performance — emotional, demanding, bitchy, tough-yet-secretly-tender — damn near is. (2:01) *Piedmont*, SF Center, Shattuck. (Eddy)

Skyfall Top marks to Adele, who delivers a magnificent title song to cap off *Skyfall*'s thrilling pre-credits chase scene. Unfortunately, then, that the film that follows squanders its initial promise. After a bomb attack on MI6, the clock

is running out for Bond (Daniel Craig) and M (Judi Dench), accused of Cold War irrelevancy in a 21st century full of malevolent, stateless computer hackers. The audience, too, will yearn for a return to simpler times; dialogue about "firewalls" and "obfuscated code" never fails to sound faintly ridiculous, despite the efforts Ben Whishaw as the youthful new head of Q branch. Javier Bardem is creative and creepy as keyboard-tapping villain Raoul Silva, but would have done better with a megalomaniac scheme to take over the world. Instead, a small-potatoes revenge plot limps to a dull conclusion in the middle of nowhere. *Skyfall* never decides whether it prefers action, *bons mots*, and in-jokes to ponderous mythologizing and ripped-from-the-headlines speechifying — the result is a unsatisfying, uneven mixture. (2:23) *Marina*, *Metreon*, 1000 Van Ness, Shattuck, *Sundance Kabuki*. (Ben Richardson)

Waiting for Lightning The first voice you hear in *Waiting for Lightning* is pro skateboarder Danny Way's mother: "I said, 'Are you crazy? What do you think you're doing?'" Can't really blame her for worrying: *Waiting for Lightning* is a bio-doc following the fearless Way's rise from littlest squirt at the Del Mar skate park to his determined quest to jump over the Great Wall of China in 2005. Growing up, he faced problems (his dad was killed in jail; his mom par-tied ... a lot; his mentor died in a car crash; he suffered a broken neck after a surfing accident), but persevered to find his calling, pursuing what a peer calls "life-and-death stuntman shit." Like all docs about skateboarding — a sport that depends so much on cameras standing by — there's no shortage of action footage, and big names like Tony Hawk and Christian Hosoi drop by to heap praise on Way's talents and work ethic. *Lightning* is aimed mostly at an audience already fond of watching skate footage; it lacks the artistic heft of 2001's *Dogtown* and *Z-Boys*, or the unusually compelling narrative of 2003's *Stoked: The Rise and Fall of Gator*, and the whole "Way is a golden god" theme gets a little tiresome. But it must be said: the Great Wall jump — a self-mythologizing publicity stunt that would do Evel Knievel proud — is rather spectacular. (1:32) *Metreon*. (Eddy) **SFBG**

PEACHES CHRIST PRESENTS EDWARD SCISSORHANDS (1990) AS PART OF “THE NIGHTMARE WE CALL CHRISTMAS” SPECTACULAR AT THE CASTRO.

REP CLOCK

Schedules are for Wed/12-Tue/18 except where noted. Director and year are given when available. Double features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6.66. "Other Cinema:" "Incredibly Strange Religion," Sat, 8:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. **Frankenweenie** (Burton, 2012), Wed, 2:30, 4:45, 7, 9:15.

Wake in Fright (Kotcheff, 1971), Thu, 2, 4:30, 7, 9:20. •**Eyes Wide Shut** (Kubrick, 1999), Fri, 5:30, and

The Shining (Kubrick, 1980), Fri, 8:30. "Peaches Christ Productions Presents: The Nightmare We Call Christmas:" **Edward Scissorhands**

(Burton, 1990), Sat, 8. With pre-show spectacular; advance tickets (\$25-45) at www.peacheschrist.com. **Hannah Free** (Carlton, 2009), Sun, 1. **Scrooge and Marley** (Knight and Neville, 2012), Sun, 3:15. **Once Upon a Time in the West** (Leone, 1968), Sun, 7.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-10.25.

A Late Quartet (Zilberman, 2012), call for dates and times. **A Royal Affair** (Arcel, 2012), call for dates and times. "Pierre Etaix: Lost and Found:" **Land of Milk and Honey**

(1971), Wed, 6:45; **Yo Yo** (1965), Wed, 8:30; **Le Grand Amour** (1969) with "Happy Anniversary" (1962), Thu, 6:45; **As Long As You're Healthy** (1966) with "Feeling Good"

(1969), Thu, 9. **Any Day Now** (Fine, 2012),



Dec 14-20, call for times.

KADIST ART FOUNDATION 3295 20th St, SF; www.sffs.org. Free. "KinoTek: Take Off Kora Ezawa Kenneth Goldsmith," Wed, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. PFA closed through Jan 9.

FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Marina 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

New People Cinema 1746 Post. www.newpeopleworld.com.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

SF Center Mission between Fourth and Fifth Sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Sundance Kabuki Cinema Post/Fillmore. 929-4650.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

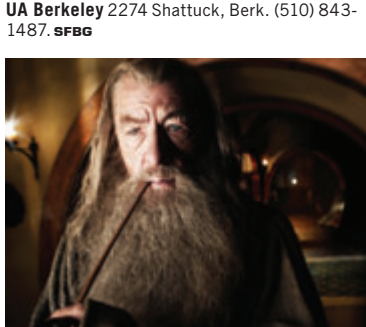
Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**



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- Marlow Stern, THE DAILY BEAST

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A034721800. The following person is doing business as The Boneyard, 360 Barneveld San Francisco, CA 94124. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on Nov. 15, 2012. Signed by Richard Mainzer. This statement was filed by Michael Jaldon, Deputy County Clerk, on Nov. 15, 2012. L#2021, Publication Dates: Nov. 21, 28, Dec. 5, 12, 2012.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Nov. 2, 2012. To Whom It May Concern: The name of the applicant is: Naser J Zakout. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 522 Sutter St. San Francisco, CA 941021102. Type of License Applied for: 21 OFFSALE GENERAL. Publication dates: Dec. 5, 12, 19, 2012; L#2026.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-549119. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Roseanna Lea Turner for change of name. TO ALL INTERESTED PERSONS: Petitioner Roseanna Lea Turner filed a petition with this court for a decree changing names as follows: Present Name: Roseanna Lea Turner. Proposed Name: Roseanna Lea Lila. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 2/7/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Nov. 21, 2012. L#2024, Publication dates: Nov. 28, Dec. 5, 12, 19, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347570-00. The following person is doing business as I Art You 78/73, 888 7th St. #341 San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on Dec. 5, 2012. Signed by Lee Alexander Queza. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Dec. 5, 2012. L#2030, Publication Dates: Dec. 12, 19, 26, 2012 & Jan. 2, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347473-00. The following person is doing business as Wine Kitchen, 507 Divisadero St. San Francisco, CA 94117. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: "not applicable." Signed by Greg Faucette. This statement was filed by Elsa Campos, Deputy County Clerk, on Dec. 3, 2012. L#2031, Publication Dates: Dec. 12, 19, 26, 2012 & Jan. 2, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347473-00. The following person is doing business as ultraWriting, 680 9th Ave., Apt. B San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 6/30/12. Signed by Matthew Thomas. This statement was filed by Elsa Campos, Deputy County Clerk, on Dec. 7, 2012. L#2035, Publication Dates: Dec. 12, 19, 26, 2012 & Jan. 2, 2013.

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. The registrant listed below has abandoned the use of the fictitious business name: Books On Bikes, 1025 Hampshire St., San Francisco, CA 94110. The fictitious business name was filed in the County of San Francisco under File# 298442-00 on: 11/15/06. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): August Zajone, 2060 Fourth St., Apt. # 329 Berkeley, CA 94710. This business was conducted by an individual. Signed August Zajone. Dated: Dec. 4, 2012 by 2013.

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. The registrant listed below has abandoned the use of the fictitious business name: (1) One Touch Accounting, (2) Nonprofit FS, (3) Organic Accounting, 2714 Bryant St., San Francisco, CA 94110. The fictitious business name was filed in the County of San Francisco under File# 0315438-00 on: 11/4/08. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): August Zajone, 2060 Fourth St., Apt. # 329 Berkeley, CA 94710. This business was conducted by an individual. Signed August Zajone. Dated: Dec. 4, 2012 by

Maribel Jaldon, Deputy County Clerk. L#2033; Publication Dates: Dec. 12, 19, 26, 2012 & Jan. 2, 2013.

NOTICE TO CREDITORS OF BULK SALE (Division 6 of the Commercial Code) ESCROW NO. 1206904. Date: Dec. 10, 2012. (1) Notice is hereby given to creditors of the within named Seller(s) that a bulk sale is about to be made on personal property hereinafter described. (2) The name and business addresses of the Seller(s) are: KISS Enterprises, Inc., 730 Stanyan St. San Francisco, CA 94117. (3) The location in California of the chief executive office of the Seller is: Same. (4) The names and business address of the Buyer(s) are C.C. Yin, Regina Yin and Betty Yin, 185 Butcher Road, Vacaville, CA 95687. (5) The location and general description of the assets to be sold are: Fixtures, equipment, and furniture of that certain business located at: 730 Stanyan St. San Francisco, CA 94117. (6) The Business name used by the seller(s) at said location is: McDonald's Store #3566. (7) The anticipated date of the bulk sale is December 31, 2012 at the office of North American Title Company, 401 Davis St. Ste. B, Vacaville, CA 95688, ESCROW NO. 1206904, Escrow Officer: Linda McDoniels (8) Claims may be filed with the same as "7" above. (9) The last date for filing claims is December 28, 2012. (10) This bulk sale is subject to section 6106.2 of the Uniform Commercial Code. (11) As listed by the Seller, all other business names and addresses used by the Seller within three years before the date such list was sent or delivered to the Buyer are: None. DATED: Dec. 10, 2012. TRANSFEREES: North American Title Company as agent for buyer. By: Linda McDoniels, Escrow Officer. Publication date: Dec. 12, 2012; L #2028.

NOTICE TO CREDITORS OF BULK SALE (Division 6 of the Commercial Code) ESCROW NO. 1206904. Date: Dec. 10, 2012. (1) Notice is hereby given to creditors of the within named Seller(s) that a bulk sale is about to be made on personal property hereinafter described. (2) The name and business addresses of the Seller(s) are: Nativic, Inc., 730 Stanyan St. San Francisco, CA 94117. (3) The location in California of the chief executive office of the Seller is: Same. (4) The names and business address of the Buyer(s) are C.C. Yin, Regina Yin and Betty Yin, 185 Butcher Road, Vacaville, CA 95687. (5) The location and general description of the assets to be sold are: Fixtures, equipment, and furniture of that certain business located at: 609 Market St. San Francisco, CA 94117. (6) The Business name used by the seller(s) at said location is: McDonald's Store #3171. (7) The anticipated date of the bulk sale is December 31, 2012 at the office of North American Title Company, 401 Davis St. Ste. B, Vacaville, CA 95688, ESCROW NO. 1206904, Escrow Officer: Linda McDoniels (8) Claims may be filed with the same as "7" above. (9) The last date for filing claims is December 28, 2012. (10) This bulk sale is subject to section 6106.2 of the Uniform Commercial Code. (11) As listed by the Seller, all other business names and addresses used by the Seller within three years before the date such list was sent or delivered to the Buyer are: None. DATED: Dec. 10, 2012. TRANSFEREES: North American Title Company as agent for buyer. By: Linda McDoniels, Escrow Officer. Publication date: Dec. 12, 2012; L #2029.

SUMMONS (FAMILY LAW) CASE NUMBER FDI-12-777990. NOTICE TO RESPONDENT: Ngoc Anh Thi Nguyen. YOU ARE BEING SUED. THE PETITIONER'S NAME IS: Yiming Lin. You have 30 CALENDAR DAYS after this Summons and Petition are served on you to file a Response (form FL-120 or FL-123) at the court and have a copy served on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. You can get information about finding lawyers at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), at the California Legal Services Web site (www.lawhelpcalifornia.org), or by contacting your local county bar association. NOTICE: The restraining orders on page two are effective against both spouses or domestic partners until the petition is dismissed, a judgment is entered, or the court makes further orders. These orders are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them. The name and address of the court is: SAN FRANCISCO SUPERIOR COURT, 400 McAllister Street, San Francisco, CA 94102. The address, and telephone number of petitioner's

attorney, or petitioner without an attorney, is Larry Lee at 5980 Newpark Mall Road, STE A Newark, CA 94560; 415-9714828. Endorsed FILED, San Francisco County Superior Court, on November 6, 2012. Notice To The Person Served: You are served as an individual. Publication dates: December 12, 19, 26, 2012 and January 2, 2013; L#2027.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-549078. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Doris Tao Chun Lin-Song for change of name. TO ALL INTERESTED PERSONS: Petitioner Doris Tao Chun Lin-Song filed a petition with this court for a decree changing names as follows: Present Name: Doris Tao Chun Lin-Song. Proposed Name: Doris Lin Song. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 1/10/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Nov. 1, 2012. L#2034, Publication dates: Dec. 12, 19, 26, 2012 and Jan. 2, 2013.

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DEC. 12-18, 2012

ARIES

March 21-April 19

If you overthink the details you'll drive yourself crazy. Focus on the needs of the forest instead of getting all overwhelmed by each individual tree this week. You are on the right track; you just need to reign in your projections, Aries. Leave the future-telling to the professionals.

TAURUS

April 20-May 20

Freedom is a tricky thing that you can abuse or neglect as easily as you can embrace and make good use of. You alone are responsible for the choices you make Taurus, and the Universe wants you to acknowledge your free will in action. This week it may be time to change your course.

GEMINI

May 21-June 21

Just because you do the right thing does not mean that the world will open up for you. Stupid world! Instead of assigning blame just suck it up, Gemini. Things are as they are, and you will do better if you accept that this week. Focus on what you want and what you're willing to do to make it happen for best results.

CANCER

June 22-July 22

Things change, Cancer. What was once a healthy habit, a functional relationship, or a funny joke may not stand up to the test of time. You are meant to accept change and be willing to transform with the flow of your life. Don't let attachments to the way things used to be dictate what you believe they are today.

LEO

July 23-Aug. 22

You have to let go, Leo, but what to let go of? Do you change yourself to adapt to your situation or should you leave your situation altogether? There's not a right or wrong answer, just different paths with different consequences. Here's a hint: this week being happy takes work; don't shy away from it.

VIRGO

Aug. 23-Sept. 22

Take heart, Virgo! There is a war raging inside of you and no amount of "practical" thinking will help bring peace. Worry and fear limits your reasoning abilities, which is a creative process at it's most successful. First get to an emotionally stable place, and only then try to figure stuff out.

LIBRA

Sept. 23-Oct. 22

Your intuition is like a solar-powered device; without enough time to soak in warmth and light, it doesn't work very well, if at all. Fortify your instincts this week by strengthening your relationship to your own sweet self. Nourish yourself! Being drained helps no one and reveals no answers, Libra.

SCORPIO

Oct. 23-Nov. 21

There's only one way to get to the other side of your shit, Scorpio, and that's by going straight through it. Don't be scared to scale your emotional walls this week, because you are ready to see what's on the other side. I'm not saying it will be easy or quick, but I am saying that it's time.

SAGITTARIUS

Nov. 22-Dec. 21

You've got to be willing to go through some short-term discomfort for your family life to be where you want it to. This week it's important that you give people an opportunity to know what's up for you and then the space to figure out what they are willing to do about it. It sucks when things go slowly, but that's where they're at, pal.

CAPRICORN

Dec. 22-Jan. 19

Power struggles may haunt your week, and if they do you've really got two options, Capricorn; either fight, and reinforce the divisions that exist between you and your opponents, or look for where your goals and needs intersect. By focusing on commonalities you can better manage struggles this week.

AQUARIUS

Jan. 20-Feb. 18

This week you may sink so that you're forced to swim, Aquarius. You'll uncover perspectives that blast open your potential if you stop trying to get your life to a particular spot and just let where you're at be what it is. Don't panic and defend yourself; rise to the occasion whatever it may be.

PISCES

Feb. 19-March 20

Take chances that will allow for your happiness to last, Pisces. Involve the things and people you love in the fabric of your days. Your habit of reacting to what you think you can get minimizes what you strive to create. Communicate with your actions this week and you will establish circumstances that you want to be in.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

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